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A

GRAMMAR

OF THE

HINDI LANGUAGE:

IN WHICH ARE TREATED

THE STANDARD HINDI, BRAJ, AND THE

EASTERN HINDI OF THE RAMAYAN

OF TULSI DAS,

ALSO,

THE COLLOQUIAL DIALECTS OF MARWAR, KUMAON,

AVADH, BAGHELKHAND, BHOJPUR, ETC.; WITH

COPIOUS PHILOLOGIC. TES.

BY THE

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PREFACE.

Of the two hundred and fifty million inhabitants of India, speaking a score or more of different languages, fully one fourth, or between sixty and seventy millions, own the Hindí as their vernacular. In all the great centres of Hindú faith in North India, alike in populous Benares, Allahabad and Mathurá, and in the mountains about the sacred shrines of Gangotrí, Kídárnáth, and Badrínáth, among the Himalayas; in many of the most powerful independent native states of India, as in the dominions of the Mahárájá Sindhia, and the extensive territories under the Mahárájá of Jaipúr and other Rájpút chiefs; in short, throughout an area of more than 248,000 square miles, Hindí is the language of the great mass of the population. Only where Mohammedan influence has long prevailed, as in the large cities, and on account of the almost exclusive currency of Mohammedan speech in Government offices, have many Hindús learned to contemn their native tongue and affect the Persianized Hindí known as 'Urdú'.

Of the importance, especially to those who have been called to places of authority in North India, of thoroughly knowing a language so widely diffused, and of the need of a grammar which shall exhibit its chief phenomena, one would think that no doubt could be entertained. But chiefly because Urdú has been adopted by government as the official language, it has come to pass that although this dialect represents grammatically only a single western form of speech, and is the vernacular only of the Mohammadans of North India, it has been read and studied by foreigners in India, to the great neglect, even almost to the exclusion of the living Aryan speech which is the actual vernacular of the great mass of the Hindú population. Many, indeed, have even been led to believe that the Urdú with which they are themselves familiar, is essentially the vernacular of the Hindús as well as of the Mohammedans of North India; that the only difference between Urdú and Hindí consists in the use of a

different alphabet; and that such a language as Hindí, apart and distinct from Urdú, exists only in name and not in reality. The refutation of such a theory needs no other argument than that which is afforded in the declensional and conjugational tables of this grammar.

Others, again, while rightly asserting for Hindí an individual existence, have still erred in their apprehension of the relation between it and Urdú. Thus when I first entered India, I was repeatedly assured that the main difference between Hindí and Urdú was one of vocabulary. And this statement, indeed, was quite correct, if it be understood to apply only to that special form of Hindí which is exhibited in those religious and educational works which owe their origin, directly or indirectly, to the foreigner in India. Many foreigners who have written books in Hindí, seem to have imagined that by merely substituting Sanskrit for the Arabic and Persian terms which are found in Urdú, that familiar dialect might be at once transformed into *bonâ fide* Hindí. Hence, apparently, has arisen the strange but popular notion, that the 'purity' of Hindí is to be measured by the degree to which a writer may have succeeded in excluding from his pages words of Arabic or Persian origin; a standard of purity, according to which the author of the *Rámáyaṇ* has failed, and the gifted *Kabír*, with his free use of Arabic and Persian words, must renounce his claim to be considered a Hindí poet. But the early delusion on this subject was soon dispelled. When we fancied that we were speaking something like 'pure Hindí', the villagers stared confounded at our sonorous Sanskrit terms, many of which were evidently less familiar to them than even the Arabic and Persian of the Urdú. Still it was equally plain that, although often using Arabic and Persian words, they themselves did not speak Urdú, except, perhaps, in condescension to our ignorance. Their Hindí, indeed, was scarcely more intelligible to us than was ours to them; but it soon became quite plain that the speech of the people differed from Urdú much more notably in grammatical forms than in vocabulary. Similarly, in literature, the difference between the Hindí, *e.g.*, of *Tulsí Dás*, *Súr Dás* or *Kabír*, and modern Urdú, is not by any means merely in their choice of words; it is not that they scrupulously exclude Arabic and Persian terms, for they do not. The special difficulties and peculiar-

ities, for instance, of the *Rámáyaṇ*, are of a much more radical and serious nature. They concern, not mere vocabulary, but the very grammatical forms and syntax of the language.

Regarding these distinctive peculiarities of Hindí, the student hitherto has had no adequate help. No grammar, indeed, has hitherto even attempted or professed to exhibit, with any approach to thoroughness or completeness, the actual colloquial and literary language of the Hindús of North India. Mr. Etherington in his grammar has confined his attention to that single modification of Hindí which agrees in grammatical form with the Urdú dialect; only giving, in his last edition, a brief synopsis of the Braj declensions and conjugations. On the other hand, Dr. Ballantyne in his brief Braj Grammar, as also Prof. De Tassy in his 'Grammaire de la Langue Hindouí', passing by the Urdú dialect, gave only the forms of the Braj; which, indeed, had been previously exhibited in an old Hindí Grammar published by Government in connexion with the College of Fort William. All grammarians of the Hindí hitherto, have alike entirely ignored the eastern type of Hindí, as represented, *e.g.*, with some admixture, in the *Rámáyaṇ* of *Tulsí Dás*. Indeed, it is a remarkable fact that although of all Hindí books, the writings of *Kabír* excepted, none compare with the *Rámáyaṇ* in universal popularity and general influence upon the people, and although this eastern Hindí, even more than the western Braj, may be regarded as *par excellence* the classic dialect of Hindí, yet not a Hindí grammar hitherto published, nor a Hindí dictionary, previous to the late valuable work of Mr. Bate, so much as hints the existence of any grammatical form or construction, peculiar to *Tulsí Dás* or any similar writer. What grammarian, for example, has ever noted the future in *b*, so common not only in the *Rámáyaṇ*, but in all the modern eastern Hindí dialects? Or where has the fact been noted in any grammar, that one chief distinguishing characteristic of the Urdú and other western Hindí dialects, *viz.*, the passive construction of the perfects of transitive verbs with the case of the agent in *ne*, does not exist in eastern Hindí? and that this *ne* is never used by *Tulsí Dás*, even when he employs the passive construction?

This absence of the assistance needed by the Hindí student, has doubtless been the occasion of increasing the prevailing indifference

of Europeans to classic Hindí, and of turning many to the special study of the more fashionable Urdú, for which helps have become so abundant. Very many civilians in India, instead of seeking the rewards and honors offered by Government to the thorough student of the great Hindí poem of *Tulsí Dás*, have preferred to compete for the prizes which are offered for high proficiency in Arabic and Persian, languages utterly alien to all but the Mohammedan population of India. Too many missionaries, seeking to influence the religious thought of the people, have omitted to make themselves familiar with the one poem, which, more than any other, is exerting a present, living influence, direct or indirect, upon the religious thought of the Hindús of North India. And one chief reason of this neglect of their great vernacular epic is to be found in the utter absence of any work which might aid the student in its interpretation. For, as I know by a vexatious experience, it is by no means so easy as might be imagined, to obtain in a small station in India, a trustworthy pundit, really competent to guide the student to a thorough critical knowledge of the *Rámáyaṇ* or any similar poetry. No less difficulties have hitherto met him who would acquaint himself with the actual speech of the Hindús in the district where he might be stationed. Most of these dialects have no literature; and whatever the intrinsic merits of some of them may be, the attempt to force any one of them into the field already preoccupied by the Urdú dialect as the *lingua franca* of North India, would doubtless be both unwise and futile. Still it is evidently very desirable that the magistrate in his court, should be able to understand the rustic witness, and the missionary disputing in the bazar, his adversaries, without the aid of a third and not always disinterested party. But no effort whatever has yet been made to indicate the actual nature and extent of those dialectic variations, which always perplex, and sometimes discourage him, who really desires a knowledge of the spoken language of the people, as well as that of their books.

Thus it was, that, embarrassed by these difficulties, I was led to take up the Hindí, with such pundits as might be procured, and note and arrange, primarily for my own use, and with no thought of writing a book, facts of the class above referred to. In this way, in the course of several years, gradually grew up a considerable body of

notes on Hindí, which has finally developed into this grammar. My aim has accordingly been, not merely to reproduce, under a new arrangement, the matter of grammars previously existing, but rather to supply their omissions and supplement their defects. All existing Hindí and Urdú grammars have been carefully studied, with this particular point in view. Thus, in addition to the fundamental matter pertaining especially to modern standard Hindí, or common to that with other Hindí dialects, the grammar now offered to the public will be found to contain a large amount of matter not to be found in any Hindí grammar hitherto published. I may be allowed to mention the following particulars.

i. For practical reasons, that variety of Hindí which agrees in grammatical form with the Urdú has been taken as the basis of the grammar. It is to this form of Hindí, for various reasons, that the student commonly first directs his attention; and, moreover, in virtue of the position of this dialect as a *lingua franca* throughout the whole Hindí area of North India, and its adoption by the educational authorities as the medium of vernacular instruction in all Hindí schools, it has a special claim to our primary consideration; and, for such reasons only, may be justly termed the 'standard dialect' of Hindí.* But while thus yielding to this 'standard Hindí' a priority in certain respects, I have endeavoured to treat with equal thoroughness, the two great dialects of classic Hindí literature, as of no less importance to the Hindí scholar. Of these dialects, the *Braj* and the old *Púrbí*, the former represents the western, as the latter represents the eastern type of Hindí. The very numerous and marked peculiarities of these two typical dialects, in declension, conjugation and

* This form of Hindí has also often been termed *khaṛí bolí*, or the 'pure speech'; and also, by some European scholars, after the analogy of the German, 'High Hindí'. Both the phrases 'standard Hindí' and 'High Hindí', have been employed in this grammar; though indeed it may be admitted that both are open to objection. In particular, to avoid a misapprehension, it should be carefully noted that by the phrase 'standard Hindí', it is not intended to suggest that all other dialectic forms are corruptions of forms of this 'standard dialect'. On the contrary, they are, very commonly, collateral branches of the old Aryan speech of India, and in most instances are older and less divergent from the ancient original, than those of 'standard' or 'High Hindí'.

syntax, have been for the first time collected, classified, and compared. It is not indeed claimed that all the various forms of these types which may occur in Hindí, will be found in these pages; nor will this be expected by any one at all familiar with the almost endless vagaries of Hindí writers. It is hoped, however, that the student of the *Prem Ságar*, the *Rájníti*, or the *Rámáyaṇ* will rarely be disappointed in consulting this work.* Outside of these books any variations not noted in this grammar, will probably be found but slight and unimportant deviations from some central type herein exhibited.

ii. In addition to the various forms of literary Hindí, the declension and conjugation of nine or ten less important colloquial dialects have been exhibited in these pages. This is, I believe, the first attempt to set forth with any approach to completeness the actual living speech of the Hindí-speaking population of North India. It is indeed true that local variations may be adduced almost without number, which have not been mentioned in this grammar; but the dialects which have been exhibited, it is hoped, will be found to represent all of the leading varieties of speech from Bengal in the east to Gujarát and Sindh in the west. Moreover, all these numerous dialects may be readily assigned to two or three general types, so that excessive detail might embarrass rather than aid the student. I trust that in this respect this grammar may prove a valuable aid to the foreigner in India, who would learn to understand the special vernacular of the district where he may reside. For although colloquial speech cannot be learned from books alone, yet a grammar, if it indicate the forms for which we are to listen, may assist us in acquiring a knowledge of colloquial speech. Nor are these rude dialects without value in a literary point of view. For very often some unusual form in literature may be explicated by a reference to the colloquial of some rustic district; while for the purposes of the philologist, it is such wild, unpruned dialects

* A few passages in the *Rámáyaṇ*, however, chiefly in the *Lankâ Káṇḍ* and *Uttar Káṇḍ* have been written in pure Sanskrit. It scarcely needs to be said that we have regarded the explication of such passages as belonging to Sanskrit rather than to Hindí grammar.

as these, which of all others promise and yield the richest harvest of valuable fruit.*

iii. Especial attention has been given to the matter of illustration. In grammar, particularly, mere assertion, unsupported by example, is extremely unsatisfactory. And when one undertakes to write a grammar of any language not his own, examples constructed by the author himself to fit his rules, however correct they may be, can hardly inspire a student with perfect confidence in his guide. I have accordingly made it a rule to support every statement of any consequence in etymology or syntax, by one or more illustrations, which, with no exception of any importance, have been culled from native books, or taken down fresh from the lips of the people. Nor have I allowed myself to draw an illustration from any Hindí book written by a foreigner; for even those European scholars who have most thoroughly mastered an Oriental language cannot be regarded as models so trustworthy as native authors, who write in their own vernacular. Very few, if any, Hindí books have been written by Europeans, which in some casual turn of expression, or occasional peculiarity of idiom, do not betray their foreign origin; while the great majority of such books would prove in many important respects quite misleading to him who should trust them implicitly as guides to a knowledge of Hindí. While the abundant illustration characteristic of this grammar, as will be evident at a glance, has very materially increased the size and expense of the book, it is believed that its practical value to the student has thereby been much enhanced. The illustrations of literary Hindí have been drawn chiefly from the *Prem Ságar* and the *Rámáyaṇ*. To this special use of these works, I have been led, partly by the fact that these books have been chosen by Government, for the examination of candidates in connexion with

* I have ventured for practical reasons to deviate in some cases from the common nomenclature of these dialects, and have preferred generally to indicate them by names indicative of the modern names of the province in which they are used. Thus, *Awadhí*, of course, denotes the dialect of Oude; *Riwáí*, that of the state of *Ríwá*; etc., etc. It may be noted here, that the Rájpútáná dialect of *Mewár*, is also essentially that of the Mairs, and might, perhaps with equal propriety, be designated either *Mairwárí* or *Mewárí*. I have used the term *Old Púrbí* to denote the dialect of *the Rámáyaṇ*.

the civil and military services of India, so that the illustration of their grammar and idiom is especially demanded. And I may venture to express the hope, that by all applicants for admission to the Indian services, or contestants in the competitive examinations which are held for Indian civilians, this grammar, with its copious illustrations from the *Prem Ságar* and *Rámáyaṇ*, may be found to meet a real need. A second consideration which has seemed to justify a prominent reference to these books, is found in their undeniable popularity and influence among all classes of the Hindú population. For, however much may have been said against the Hindí of the *Prem Ságar*, and even of the *Rámáyaṇ*, by critics commonly familiar only with Urdú, and therefore judging every thing in Hindí, either by English standards of taste, or from a Mohammedan point of view, the fact remains that the Hindús, from the highest to the lowest, learned and unlearned, greatly admire their style. Crowds, even of the most illiterate rustics, may often be seen listening eagerly to some Brahman intoning the measured rhyming prose of the *Prem Ságar*. And although much has been said of the unintelligibility of the *Rámáyaṇ*, it is the experience of every missionary, at least everywhere in the Ganges valley, that a happy quotation from the *Rámáyaṇ* in preaching or in conversation, is sure to awaken a look of intelligent appreciation from even the rudest villagers. No civilian, and especially no missionary, can well afford to remain ignorant of a book so popular and influential with the people; and if this grammar shall serve in any degree to aid and stimulate the study of the great poem of *Tulsí Dás*, one great aim of my work will have been accomplished. But while, for the reasons indicated, a large proportion of my quotations have been taken from the *Prem Ságar* and the *Rámáyaṇ*, other books have not been ignored. In particular, I have now and then drawn, from the sententious Braj prose of the *Rájníti*, the western Hindí of *Kabír*, the *Sukh Bilás*, and the *Shaṭ Darsaṇ Darpaṇ* of Pundit *Nílkanth Gore Shástrí*. Márwárí can scarcely be called a literary dialect; the only work accessible to me, has been the Márwárí 'Plays,' edited by Rev. Mr. Robson of the Scotch Presbyterian Mission, Beawr.

iv. Another feature peculiar to this grammar will be found in the philological notes, occupying in all about fifty pages, in which I

have attempted to indicate the probable origin and derivation of the forms of the Hindí language, and the relation of various dialectic forms to one another, and to the Sanskrit and old Prákrit dialects of India. In a field where, until the late researches of scholars like Mr. Beames and Dr. Hoernle, so little had been done, I cannot venture to hope that I have always succeeded in reducing apparent chaos to order, and in correctly pointing out the lines of derivation. I have only endeavored, with no little diffidence, to indicate the conclusions to which facts, so far as known, would seem to guide us. And while I have not been able to follow implicitly the guidance of any one individual, it has on several occasions been a satisfaction to find that authorities like the learned scholars mentioned, had been independently led to the same conclusions with myself.

v. Besides the above, much else will be found in this grammar which is strictly new, both in matter and in arrangement. In the sections, for instance, on pronunciation, I have aimed at more precision and accuracy than has been previously attempted. If some may deem that I have sometimes erred in the way of an over-refinement, I am still glad to know that some of the best practical masters of Hindí have recognised the chief distinctions which I have made in treating of this subject. A nomenclature of the tenses has been presented which is believed to be more uniform and philosophical than any which has been hitherto employed, and which, it is hoped, may commend itself to Hindí scholars. The chapter on Derivation, again, will be found more than a mere arbitrary list of terminations; I have endeavored rather to group them according to their probable mutual relations and affinities. In the section on Compound words, all, it is believed, is quite new. Strange to say, no Hindí grammar that I remember, has dealt with this most characteristic feature of the language, although an understanding of the subject is indispensable to the interpretation of almost any page of Hindí poetry. In the Syntax, attention has everywhere been given to those constructions which are characteristic of poetry, especially in archaic Hindí; and the construction of Compound Sentences, for the first time, has been separately and distinctly treated. The chapter on Prosody, it is hoped, will be found in completeness and accuracy, all that, for any practical purpose, the student of Hindí can desire.

The Prosody of Hindí deserves and will repay far more study than is commonly bestowed upon it. In no western language is an understanding of the laws of its prosody so essential to the interpretation and comprehension of its literature, as in Hindí; where, indeed, a purely native work in prose is a rare exception. Unfortunately, however, until very lately, there has been no English work on Hindí prosody; and the native works upon the subject, are so laden with technicalities and an enigmatical symbolism, as without the aid of a rare native prosodian, quite to baffle the student. I shall be glad if I have so cleared away the thorns which have obstructed the entrance, as to tempt my fellow missionaries and others to labour in this attractive field.

Finally, it should be remarked, that as this grammar is intended alike for the beginner and for the advanced student, I have endeavoured to indicate by the use of a large type those important fundamental matters to which chiefly the beginner will do well to confine his attention. Matter less fundamental, and intended rather for the advanced scholar, as, *e.g.*, in all the sections upon dialectic Hindí, has been uniformly printed in smaller type.

It gives me pleasure to express my grateful appreciation of the assistance and encouragement which I have received from many missionaries and members of the civil service, during the years that this grammar has been in progress. In particular, I would express my hearty thanks to the Rev. W. Robb of the Scotch Presbyterian Mission, Todgarh, Rájpútáná, for his invaluable assistance in the compilation of the sections on the Márwárí and other Rájpútáná dialects, and afterwards in the correction of the proofs of the same. Indeed, it is only due to this gentleman to say, that whatever of value those sections may be found to possess, the merit is chiefly due to him. My thanks are also due to Mr. Beames, c.s., of Cuttack, Orissa, for valuable hints and constant encouragement in the work; and to the Rev. J. D. Bate, of the Baptist Mission, Allahabad, for many a useful suggestion, and for his very kind revision of the proof sheets during many months of my absence from Allahabad.

In conclusion, I desire to record my special obligations and thanks to the Rev. J. J. Caleb, of the Mission Press, Allahabad, for the great labour and patience which he has bestowed upon the printing

of this book. For many years this press has been sustained solely by the capital and enterprise of members of the Hindustáni Christian community in Allahabad, and the creditable style in which Mr. Caleb has brought out this volume, affords a gratifying indication of their substantial progress and prosperity.

S. H. KELLOGG.

ALLAHABAD: *December*, 1875.

NOTE.

In a field much of which has been quite untrodden hitherto, I have frequently found myself without a guide or help. But I have derived valuable assistance from the first volume of Mr. Beames' Comparative Grammar of the Aryan Languages of India; and regret that I could not have had the advantage of consulting the remaining volumes. I also owe much to Prof. Lassen's *Institutiones Linguæ Prakriticæ*, and Prof. Cowell's edition of the *Prákṛita Prakáśha* of *Vararuchi*. In some parts of the grammar I have consulted with advantage, Prof. Monier Williams' Sanskrit Grammar (4th Ed.) Dr. Trumpp's learned Grammar of the Sindhí, came to hand too late to help me as it might have done. In the Prosody I am chiefly indebted to the *Chhandárṇava*, the *Chhandodípaka*, (a small but useful compendium issued by the Government of the N. W. P., now unfortunately out of print,) and especially to the *Shrípingaádarsha* of *Kavi Hirá Chand Kánjí*, an exhaustive treatise on Prosody in the Braj dialect, with a Gujarátí commentary. Besides these native authorities, the admirable chapter on Prosody by John Christian, Esq. of Manghír, in the 1st edition of Mr. Etherington's Hindí Grammar has been of essential service.

On the general topics of the Grammar the following works have been consulted, *viz.*: the Hindustáni Grammar of Prof. Forbes; the Introduction to Hindustáni, by Prof. Williams; the Hindustáni Grammars of Mr. Platt and Prof. Dowson; Prof. De Tassy's Grammaire de la Langue Hindouí; Shápurjí Edaljí's Gujarátí Grammar, the Maráṭhí Grammars of Mr. Stevenson and of Messrs. Bellairs and Askhedar; the Panjábí Grammar of Mr. Newton, and the Bangáli Grammar of Sháma Charan Sarkár.

The following abbreviations have been used:

Ar., Arabic; *Av.*, Avadhí; *Br.*, Braj; *Bh.*, Bhojpúrí; *Bú.*, Búndelkhandí; *G.*, Garhwálí; *H. H.*, High Hindí, *i.e.*, the standard dialect; *K.*, Kanaují; *Kum.*, Kumáoní; *O. P.*, Old Púrbí, *i.e.*, the dialect of the *Rámáyaṇ*; *Pr.*, Prákrit *R.*, Riwáí; *Sk.*, Sanskrit; *T.*, Tirhutí.

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HINDÍ GRAMMAR.

CHAPTER I.

OF THE LETTERS.

1. THE Hindí language is commonly written, like the Sanskrit, in the Devanágarí alphabet.* This alphabet, as used in Hindí, has eleven vowels and thirty-three simple consonants. To these we must add the nasal symbols, *Anusvár* and *Anunásik*, and the symbol for a weak aspiration, *Visarg*. The latter of these, however, is of very rare occurrence in Hindí. The letters are given below, with their equivalents in the Roman character. It will be observed that all the vowels but the short *a*, have two forms. Of these, the form first given is used as initial in a word or syllable; the second, as medial or final. It will aid the memory to observe that the alphabetical order of each class of letters, vowels, mutes, semi-vowels, and sibilants, is the order of the organs of utterance, beginning with the throat, and ending with the lips. The first five classes of consonants are technically known as the five *vargs*.†

VOWELS.

अ *a* आ ा *á* इ ि *i* ई ी *í* उ ु *u* ऊ ू *ú* ऋ ृ *ri* ए े *e*

ऐ ै *ai* ओ ो *o* औ ौ *au*

* More commonly called Nágarí. † Sansk. वर्ग, 'a class.'

Nasal symbols, *Anunásik* ँ, *Anusvár* ं *ṉ*. Symbol of the weak final aspirate, *Visarg*, ः *ḥ*.

CONSONANTS.

Gutturals,	क *k*	ख *kh*	ग *g*	घ *gh*	ङ *ñ*
Palatals,	च *ch*	छ *chh*	ज *j*	झ *jh*	ञ *ṅ*
Cerebrals,	ट *ṭ*	ठ *ṭh*	ड *ḍ*	ढ *ḍh*	ण *ṇ*
Dentals,	त *t*	थ *th*	द *d*	ध *dh*	न *n*
Labials,	प *p*	फ *ph*	ब *b*	भ *bh*	म *m*
Semivowels,	य *y*	र *r*	ल *l*	व *v*	
Sibilants,	श *sh*	ष *ṣh*	स *s*		
Aspirate,	ह *h*				

a. Besides the above, classical Sanskrit had three additional vowels, ऋ *ṛí*, ऌ *ḷṛi*, ॡ *ḷṛí*; and the Vedic Sanskrit, one additional cerebral consonant, ळ *ḷ*, which is still preserved in the Maráṭhí. The Panjábí, Gujarátí, and Oṛiyá have also preserved the sound, though denoting it by different characters. This same consonantal sound is heard in the Mairwárí dialect of Hindí, and in some, at least, of the Himalayan dialects. So also the villagers of the central Doáb sometimes give the final ल of पीपल, 'the sacred fig tree,' an unmistakeable cerebral sound. But none of the above letters have any place in literary Hindí.

b. In addition to the above vowels, a short *ĕ*, nearly like *ĕ* in 'met', exists in the colloquial of some districts. It is heard, for example, in the local dialect about Ayodhyá, chiefly in certain verbal forms; as, *e.g.*, in the subst. verb, *ahĕṉuṉ*, 'I am,' *ahĕs*, 'thou art,' etc.* It may also be heard in some words in the Doáb, where it has arisen from the shortening of a previous long *e*; as, *e. g.*, in *bĕṭiyá* for *biṭiyá*, dim. from *beṭá*, 'a son.' This sound is also said to be common in the N. W. Himalayas. It may be noticed, as further indicating the existence of this short *e*, that ए, which, according to some books on Prosody, should be

* For further illustrations, see the tables of Declension and Conjugation.

uniformly long, in the Rámáyaṇ is sometimes reckoned prosodially short. In these cases, it commonly appears as a substitute, either for short *i*, as in *jĕhi*, for *jihi*; or for a short *a*, as in *rákhĕu*, for *rákhäu*.*

Lassen has noted the fact that this same letter also represented a long and a short sound in the literary Prákrit.†

2. The consonants are all vocalized by the short vowel *a*, which is theoretically inherent in each consonant. Thus, क properly represents, not *k*, but *ka*; प, *pa*; etc. The letters are indicated by adding the word कार *kár*; as, अकार *akár*, 'the letter *a*;' तकार, 'the letter *t*;' etc. र, when first in a compound consonant, as र्क *rk*, is indicated as रेफ *reph*. When no particular letter is intended, the term अक्षर *akshar*, often corrupted into अच्छर *achchhar*, is used; as in the phrase, वह कौन सा अक्षर है *wah kaun sá akshar hai*, 'what letter is that.'

MODE OF WRITING THE DEVANÁGARI.

3. अ *a* being inherent in each consonant, is only written when initial in a word or syllable; thus, we write अप *ap*, तुअ *tua*, but प *pa*, त *ta*. The other vowels, when following a consonant, are substituted for the inherent *a*, and, in this case, the second of the two forms above given is used. But when the vowel sound is initial in a word or syllable, the first of the two forms is required; as, उक *uk*, ऊन *ún*, इप *ip*, ईख *ikh*, गाओ *gáo*, दाईं *dáin*. Of the several non-initial vowel forms, ा *á*, ि *i*, ो *o*, and ौ *au*, are written after, ी *i*, before, े *e* and ै *ai*, over, and ु *u*, ू *ú*, and ृ *ri*, under the consonants which they vocalize. Thus, the several vowel sounds are written after क, as follows:

क *ka*, का *ká*, कि *ki*, की *kí*, कु *ku*, कू *kú*, कृ *kri*, के *ke*, कै *kai*, को *ko*, कौ *kau*.

* Abundant illustrations of this statement will be found in the Rámáyaṇ. Vid. chap. xiv, On Prosody.

† Inst. Ling. Pracr. § 19. 4.

a. When initial, the vowels are all written as pronounced, before the following consonant; as, अत *at*, उद *ud*, ओर *or*, etc. Instead of ऐ *ai* initial, we sometimes find, in Hindí books, the combination अै; but this is not correct, and should never be imitated.

4. The consonants have but one invariable form. Excepting the cerebrals, they all have one perpendicular, with one horizontal stroke; which latter, again, is broken in three letters, viz., ध *dh*, भ *bh*, झ *jh*.

a. But झ *jh* has two additional forms, झ and ऋ. The former is found in English and native prints; the latter is the regular form in Márwárí. These forms, like झ, and all the other consonants, are used both as initial and as non-initial.

b. In Márwárí, *b* and *v* are distinguished merely by a diacritical point; thus, ब *b*, ब़ *v*. The character ख is not commonly used; its place is regularly taken by ष. No sibilant is used but स *s*.

5. In addition to the above simple consonants, a great number of compound letters are used. The compound form is used to denote the non-intervention between its elements of the inherent *a*. Thus, सत is *sata*, but स्त is *sta*; तव, *tava*, but त्व, *tva*. In certain cases, however, to be hereafter mentioned, the elementary forms are regularly used, even though no vowel sound intervene; as, करता, 'doing,' pronounced *kartá*; but the Sk. *kartta*, 'a doer,' is written कर्त्ता. *

a. It may be remarked, for the guidance of the student, that the use of the compound consonants is chiefly confined to the pure Sanskrit words in the language; in words of Prákrit origin, the elementary letters are commonly preferred.

b. Consonants are compounded in three ways: viz., 1st, by writing one above the other, as, क्क *kk*, ट्ट *tt*; 2dly, by writing one after the other, omitting in all but the last the perpendicular stroke, and uniting the remainder of the character to that next following; as, द्ध *bd*, त्थ *tth*, य्य *yy*; 3dly, some letters, when in combination, partially or wholly change their form; thus, क+ष becomes क्ष *kṣh*; ज+ञ, ज्ञ *jñ*.

(1) र takes two different forms, according as it is the first or last

* Vid. § 10. *c.*

letter of a compound. Thus, when initial in a conjunct, it is written as a semicircle above the second consonant, as in सर्प *sarp*; but when non-initial, it takes the form of a short stroke below the preceding consonant, as in ग्रहण *grahaṇ*.

(2) When a conjunct of which र *r* is the first member, consists of more than two consonants, the semicircle *reph* is written over the last letter, as in धर्म्म *dharmm*, सर्व्व *sarvv*. When a conjunct with *r* initial is vocalized by ि *i*, ी *í*, ॅ *e*, ै *ai*, ॆ *o*, ौ *au*, or followed by Anusvár, then *reph* is written to the right of them all; thus, धर्म्मो *dharmmó*, मूर्त्ति *múrtti*, सर्व्वं *sarvvam*, etc.

6. Conjuncts are classified as strong, weak, or mixed, according to the character of the letters composing them.* Conjuncts formed of strong letters only, are termed *strong*, and those formed of weak letters only, *weak* conjuncts. Combinations of strong and weak letters, are called *mixed* conjuncts. The following list will be found to comprise all the more common combinations, arranged in these three classes.

STRONG CONJUNCTS.

क्क *kk*, क्ख *kkh*, क्त *kt*, ग्ध *gdh*, च्च *chch*, च्छ *chchh*, ज्ज *jj*, ज्झ *jjh*, ट्ट *ṭṭ*, ट्ठ *ṭṭh*, ड्ग *ḍg*, ड्ड *ḍḍ*, त्क *tk*, त्त *tt*, त्थ *tth*, त्प *tp*, द्ग *dg*, द्द *dd*, द्ध *ddh*, द्भ *dbh*, प्त *pt*, प्प *pp*, प्फ *pph*, ब्ज *bj*, ब्द *bd*, ब्ध *bdh*, ब्ब *bb*, ब्भ *bbh*.

WEAK CONJUNCTS.

ण्ण *ṇṇ*, ण्य *ṇy*, न्न *nn*, न्म *nm*, न्य *ny*, न्र *nr*, न्व *nv*, न्स *ns*, म्म *mm*, म्य *my*, म्र *mr*, म्ल *ml*, म्ह *mh*, य्य *yy*, र्ण *rṇ*, र्म *rm*, र्य *ry*, र्व *rv*, र्श *rsh*, र्ष *rṣh*, र्ह *rh*, ल्म *lm*, ल्य *ly*, ल्ल *ll*, ल्ह *lh*, व्य *vy*, व्र *vr*, व्व *vv*, श्न *shn*, श्य *shy*, श्र *shr*, श्ल *shl*, श्व *shv*, ष्ण *shn*, ष्म *ṣhm*, ष्य *ṣhy*, ष्व *ṣhv*, स्न *sn*, स्म *sm*, स्य *sy*, स्र *sr*, स्व *sv*, स्स *ss*, ह्म *hm*, ह्य *hy*, ह्र *hr*, ह्ल *hl*, ह्व *hv*.

MIXED CONJUNCTS.

क्म *km*, क्य *ky*, क्र *kr*, क्ल *kl*, क्व *kv*, क्ष *kṣh*, ख्य *khy*, ग्न *gn*, ग्म *gm*, ग्य *gy*, ग्र *gr*, ग्ल *gl*, ग्व *gv*, घ्न *ghn*, घ्य *ghy*, घ्र *ghr*, ङ्क *ñk*, ङ्ख *ñkh*, ङ्ग *ñg*, ङ्घ *ñgh*, च्य *chy*, च्र *chhr*, ज्ञ *jñ*, ज्म *jm*, ज्य *jy*, ज्र *jr*, ज्व *jv*, ञ्च *ñch*, ञ्छ *ñchh*, ञ्ज *ñj*, ञ्झ *ñjh*, ड्र *ḍr*, ण्ट *ṇṭ*, ण्ठ *ṇṭh*, ण्ड *ṇḍ*,

* By the strong letters are intended, all the five classes of mute letters, both smooth and aspirated; by weak letters, all other consonants.

ण्ढ *ṇḍh*, न्त *tn*, त्म *tm*, त्य *ty*, त्र *tr*, त्व *tv*, त्स *ts*, थ्य *thy*, द्न *dn*, ध्य *dhy*, ध्र *dhr*, ध्व *dhv*, न्त *nt*, न्थ *nth*, न्द *nd*, न्ध *ndh*, प्न *pn*, प्म *pm*, प्य *py*, प्र *pr*, प्ल *pl*, प्स *ps*, ब्य *by*, ब्र *br*, भ्य *bhy*, भ्र *bhr*, क्क *rk*, र्ख *rkh*, र्ग *rg*, र्घ *rgh*, र्च *rch*, र्छ *rchh*, र्ज *rj*, र्त *rt*, र्थ *rth*, र्द *rd*, र्ध *rdh*, र्प *rp*, र्ब *rb*, र्भ *rbh*, ल्द *ld*, ल्प *lp*, ल्ब *lb*, श्च *shch*, श्क *sh̲k*, श्त *sh̲t*, श्थ *sh̲th*, श्प *sh̲p*, श्म *sh̲m*, श्य *sh̲y*, स्क *sk*, स्त *st*, स्थ *sth*, स्प *sp*, स्फ *sph*.

7. *Anunásik* ◌̃ simply denotes the nasalization of a preceding vowel, and can therefore never begin a syllable. It is written directly over, or to the right of the vowel thus nasalized; thus, कहाँ *kahán̲*, कौं *kaun̲*. In books edited by foreigners, Anusvár is always written instead of Anunásik.

Anusvár, which, in strict accuracy, denotes a stronger nasalization than the above, is written, like Anunásik, over, or to the right of the preceding vowel; as, अंश *an̲sh*, बांह *báṉh*, सों *son̲*.

Visarg, meaning 'rejection,' (*i.e.*, of स् or र्,) indicates a weak aspiration, which has euphonically taken the place of those letters. It is only found in pure Sanskrit words, and even then, though occuring in the original, is very commonly omitted in Hindí. It is written thus, ः; as, *e. g.*, in दुःख *duḥkh*, more commonly written and pronounced दुख *dukh*, =दुस्+ख *dus*+*kha*.

8. Besides these, there are several other signs used in Sanskrit, which, as they occasionally appear in Hindí, may here be explained.

Virám, 'pause,' is written under a consonant, thus, क् *k*, and denotes the absence of the inherent *a* by which the consonant is vocalized.

Avagrah, ऽ indicates the elision of an initial अ *a* after a final ए *e* or ओ *o*, as, त्रिंशोऽध्याय *trinsho'dhyáya*, for त्रिंशोअध्याय *trinsho adhyáya*. It is therefore analogous to the English apostrophe. The *half pause* । is written at the end of the first line of a couplet; the *full pause* ॥ at the end of the second. These marks are only prosodial, and, besides these, there are no other marks of punctuation. But in a few books issued by English publishers, the English marks have been introduced. In native works, space is not even left between the words.

9. The symbol २ between two words, indicates that the former of the two is repeated, as, वह अपने २ घर गए, *wah apne apne ghar gae.*

a. The mark ० is used, like the period in English, to indicate the abbreviation of a word; as, रामायण बा० *Rámáyaṇ Bá.* for रामायण बालकाण्ड *Rámáyaṇ Bál Káṇḍ.*

b. The orthography of Hindí is as yet in a very unsettled state. न is constantly substituted for ण, even in Sanskrit words, where rule or usage would demand it; as in किरन, for किरण, गुन, for गुण, etc. The same confusion exists with reference to the characters व and ब, and also the sibilants श, ष; the tendency is to substitute स for the other sibilants. The Sanskrit rules of orthography are the only recognized standard at present; but these rules, it should be remembered, apply only, as has been remarked, to the spelling of such Sanskrit words as exist in the language in an unaltered and uncorrupted form.

PRONUNCIATION OF LETTERS.

10. The vowels, in Hindí, are pronounced, for the most part, nearly as in the continental languages of Europe. अ *a* has no exact counterpart in English, though the last *a* in such words as 'total,' 'America,' very nearly represents it. It is said to correspond exactly to the short *a* in German. Many foreigners in India pronounce this अ *a* as *a* in 'cat,' but the correct sound is entirely different.

a. In conversation and in reading prose, अ *a* final, after a consonant, as a general rule, is silent; as in गुण, pronounced *guṇ*, not *guṇa*; रात, *rát*, not *ráta*. But to this general rule there are a few important exceptions.

(1) अ *a* final is, of necessity, always distinctly pronounced in a few monosyllables; as, न *na*, त *ta*, छ *chha*.

(2) So, also, it is very slightly sounded after र *r* or व *v* final in a conjunct, and after य *y* final, preceded by इ *i*, ई *í*, or ऊ *ú*; as, शास्त्र, *shástra*, इन्द्र, *indra*, विप्र, *bipra*,* ईश्वरत्व, *ishvaratva*, गुरुत्व, *gurutva*; तिय *tiya*, प्रीय, *príya*, इन्द्रीय, *indríya*, राजसूय, *rájasúya*.

(3) When, in prose and in conversation, य *ya* final is preceded by अ *a*, this *aya* is not to be distinguished in sound from ऐ *ai*, which is

* It should be noted, that while the Pandits give this pronunciation of these conjuncts with र, yet the common people usually separate the letters, and pronounce, *shástar*, *bipar*, etc.

even occasionally, though inaccurately, written for it; as, समय *samaya*, always pronounced, and sometimes written, समै *samai*; छय *chhaya*, also pronounced, and sometimes written, छै *chhai*. Conversely, it may here be noted, that अय *aya* is sometimes inaccurately written for ऐ *ai*; as often in the Rám. बयर *bayar*, for बैर *bair*, etc.

b. Observe, that when, in the formation of compound words, a silent final अ *a* becomes medial, it still remains silent, though in the middle of a word; as, अन्नदाता, pronounced *anndátá*, not *annadátá*; फलदायक, *phaldáyak*, not *phaladáyak*.

It should be noted that the above remarks refer only to अ *a* as inherent in a consonant. When non-inherent, it is always pronounced, whether medial or final; as, तुअ *tua*, हरुअ *harua*.

c. The inherent *a*, when final in roots or primitive words, in reading prose and in conversation, is always silent before all added terminations. Thus, in verbal forms, करना, root कर, is pronounced *karná*, not *karaná*; चलता, *chaltá*, not *chalatá*; बोलती, *boltí*, etc. So, also, in all derivatives; as, पुरवा *purvá*, dim. from पूर *púr*; कुआरपन, *kuárpan*, from कुआर *kuár*; मूरखपन *múrakhpan*, from मूरख *múrakh*. It also becomes silent, when medial in the final syllable of dissyllabic verbal roots, before all terminations beginning with vowels; as, निकला *niklá*, from the root निकल *nikal*: but, in the same root, when the termination begins with a consonant, it is pronounced, as, *e. g.*, निकलता, *nikaltá*.

(1) This rule holds good without exception, in the standard dialect. But in the Braj and other dialects, where the verbal terminations, in several instances, consist of a consonantal sound only, the inherent *a* final in the root is necessarily pronounced. Thus, *e. g.*, although we pronounce जानता, *jántá*, root जान *jána*; in the Kanaují dialect, the corresponding जानत is pronounced *jánat*; so, also, चलन, root चल *chala*, *chalan*, etc.

(2) The pronominal gen. अपना is pronounced, sometimes *apná*, and sometimes *apaná*. The latter is most commonly used by the mass of the people. It is to be noticed that although the regular nom. of this pronoun is आप *áp*, yet the न does not belong to the termination, but represents the न of the original आत्मन. After the analogy of the language, therefore, the pronunciation *apaná*, is the more defensible. The pronunciation, *apná*, has possibly arisen from a popular misapprehension, regarding आप or अप as the radical element, instead of आपन; in which case, following the analogy of verbal roots, the *a* of प *pa* would be silent.

d. The final *a* inherent of the Denominative numerals, चौक, तीन, नम्म, is always pronounced, thus, *chauka*, *tína*, *namma*; तीन तीन नौ, pronounced *tín tína nau*, *lit.*, 'three threes nine.'

e. In poetry, the inherent *a* is always pronounced, even when final, as in the following half stanza; समरथ कहं नहिं दोष गुसाईं; which is read, *samaratha kahaṉ nahiṉ doṣha gusáiṉ*. But when it falls on the metrical pause, it is commonly silent; thus, झूलत पलना रघुवर पुलकित माई, *jhúlata palaná Raghuvar pulakita máí*.

11. आ *á* is pronounced like *a* in 'father'; इ *i*, like *i* in 'pin'; ई *í*, as *i* in 'machine'; उ *u*, like *u* in 'pull'; ऊ *ú*, like *oo* in 'tool'; ऋ *ṛi*, as *ri* in '*brink*'.

a. इ *i* and उ *u* final, though, like *a* final, always sounded in poetry, in the colloquial are but very faintly, if at all pronounced; as मति, pronounced *mati* or *mat*; परन्तु, pronounced *parantu* or *parant*.

(1) But some of the dialects, on the other hand, often lengthen a final *i*; as in Kanaují, मती *matí*, for मति *mati*; Kamáoní, चली वेर *chalí ver*, for चलि कर *chali kar*.

b. Theoretically, ऋ differs from रि, in that the tongue vibrating, is not allowed to touch the gums, as in the consonant र. But this distinction is never regarded.

12. ए *e*, ऐ *ai*, and ओ *o*, औ *au*, are diphthongs: ए *e* and ऐ *ai* are the diphthongs of इ *i*; ओ *o* and औ *au*, of उ *u*. ए *e* is pronounced nearly like *e* in 'they'. Its elements are अ+इ *a*+*i*. ऐ *ai* is not quite the English *i* in 'time'. Like this English *i*, a diphthong, it differs from it, in that the short *i*, instead of the long *í*, is the latter element of the diphthong; *i. e.*, ऐ=*á*+*i*, but *i* in time=*á*+*í*. Thus, *e.g.*, the common word, है *hai*, 'is', is *not* correctly pronounced exactly like the English word 'high'. ओ *o* corresponds to the English *o* in 'go': it never has the sound of the English *o* in 'top'. Its elements are अ+उ *a*+*u*. औ *au* differs from the English *ou* in 'our', in the same way that ऐ *ai* differs from *i* in 'fine'. It is composed of आ+उ, *á*+*u*; the English *ou*, of *á*+*ú*.

13. *Anunásik* (ँ), as has been remarked, simply indicates the nasalization of the preceding vowel. The sound is

heard in the proper pronunciation of such French words as *bon*, *enfant*, etc. But in many Hindí books, especially those published by foreigners, this sound is represented by the symbol *Anusvár* (ं).

14. *Anusvár* properly represents a nasal sound stronger than that of Anunásik: it is best heard before the sibilants, as in अंश *aṇsh*, वंश *baṇsh*.

a. But in words introduced from the Sanskrit, with little or no alteration, the sign Anusvár is very often used, after a short vowel, to express the nasal of the class of a following mute consonant; and may thus represent, as the case may be, any one of the five nasals, ङ, ञ, ण, न, or म. Thus, *e.g.*, we may either write मङ्गल or मंगल *mañgal*, Anusvár having here the power of ङ. Similarly, in संबंध *saṁbandh*, the first Anusvár, preceding the labial ब *b*, has the power of the labial nasal म *m*, but the second, before the dental ध *dh*, has the power of the dental nasal न *n*.

b. But in the case of words much corrupted from the Sanskrit, after a long vowel, Anusvár, even before a mute consonant, denotes, not a consonant, but a nasalization; as, *e.g.*, सोंठ, pronounced *soṇṭh*, not *soṇṭh*, चांद, *cháṇd*, सांड़, *sáṇṛ*, etc.

(1) In the cases referred to, Anusvár stands in the place of an original nasal consonant, preceded by a short vowel; as, *e.g.*, in कांटा, for कण्टक:. The question has been raised, whether the Anusvár in such cases denotes a consonant or merely a nasalization. But all the Pundits that I have been able to consult, insist on the inorganic character of the nasal, and I notice that Mr. Beames, in his Comparative Grammar, takes the same view. As he justly remarks, the lengthening of the preceding vowel, according to all the analogies of the language, argues the loss of a letter from the original conjunct.*

c. Occasionally in poetry, Anusvár, in Sanskrit words, following a final consonant in the end of a line, represents the letter म, and must be so pronounced; as, *e.g.*, गुणमयं, *guṇamayam*; अयं, *ayam*.

15. क *k* and ग *g* are pronounced, respectively, as *k* in 'key', and *g* in 'give': ग *g* never has the sound of *g* in 'gin'.

* Vid. Comp. Gramm. p. 296.

16. च *ch* and ज *j* are pronounced nearly as *j* in 'just', and as *ch* in 'church', but slightly more dental.

17. ट *ṭ* and ड *ḍ*, though often compared to the English *t* and *d*, have no precise equivalents in English. In pronouncing them, the tongue should be thrown well back, so as to strike, not the gums, as in the English *t* and *d*, but the roof of the mouth.

a. ड is often written with a diacritical point (ड़), and is then represented in the Roman character by *ṛ*. To utter this correctly, place the tongue in the same position as for ड *ḍ*, and try to pronounce the English *r*; the proper sound will then be given. The corresponding aspirate ढ has also the same double sound, which is represented by ढ़ *ṛh*.

(1) Great care should be taken to acquire the correct pronunciation of this letter, which is, undoubtedly, for western organs, the most difficult of all the Hindí sounds: very few Europeans ever give it correctly. The learner should carefully observe that this is equally distinct from the English *r*, and the Hindí र. The sound, when correctly given, much more resembles the cerebral ड, with which, indeed, it is constantly interchanged; many words being written and pronounced indifferently with ड *ḍ*, ढ *ḍh*, or ड़ *ṛ*, ढ़ *ṛh*; as बुढ़ा *buṛhá* or बुढा *buḍhá*. The Panjábí distinguishes these two sounds by two separate characters.

18. The sounds of त *t* and द *d* do not exist in English. In pronouncing them, press the tongue, not against the gums, as in the English *t* and *d*, but against the front teeth.

19. प *p* is pronounced like the English *p*. ब *b* differs from the English *b*, only in that the contact of the lips is less firm. Many words thus fluctuate, in orthography and pronunciation, between ब *b* and व *v*.

20. Each of the above consonants has its aspirate; *i.e.*, it is combined with the *spiritus asper* so as to form but one vocal utterance. The same direction applies to the

pronunciation of all the aspirates, *viz.*, utter the smooth consonant with a forcible expiration; the corresponding aspirates will then be given. In the English phrases, 'up-hill,' 'brick-house,' pronounced so that the *p* and *k* shall be closely joined to the following *h*, we have the correct sound. Especial care should be taken that no vowel-sound be interpolated between the smooth consonant and the aspiration; thus, फल is pronounced *phal*, not *pahal*; खाना, *kháná*, not *kaháná*, which has a very different meaning.

a. The greatest pains should be taken by the learner to master the pronunciation of these aspirates. A native, however illiterate, never confounds the smooth and aspirated consonants; and, except in the case of फ *ph*, which is often by the uneducated corruptly pronounced as *f*, never fails to give the aspirate its correct pronunciation. He never separates the smooth consonant from the following aspiration.

21. ङ *ñ* has the sound of *ng* in 'sing'; it is only found immediately before a guttural consonant, and never begins a word or syllable.

ञ *ṅ* has the sharp sound of *n* in 'pinch.' Like ङ, it is never initial, and is only found before a consonant of its own class.

ण *ṇ*, like the other letters of the class to which it belongs, has no equivalent in any European language. It is pronounced after the analogy of the other cerebrals; *i. e.*, the tongue should be turned back, as for ट and ड, so as to strike the roof of the mouth; in that position, endeavour to pronounce *n*.

a. This nasal, while the only nasal admissible before a consonant of its own order, is not, like the former two, confined in use to such a position, but may occur separately, as, *e. g.*, in the common words, गुण *guṇ* and वर्णन *barṇan*. It never occurs as initial in a word.

b. The common people in the valley of the Ganges, as well as most foreigners in India, make no distinction between this and the dental न *n*, which is often substituted for it, even in writing. Educated Hindoos, however, carefully distinguish the two letters, and the correct sound should be acquired.

न *n* is slightly more dental than the English *n*, being pronounced, like the foregoing nasals, after the analogy of the class to which it belongs; *i. e.*, with the tip of the tongue against the front teeth.

म *m* is sounded like the corresponding English letter.

22. य *y* is generally pronounced like *y* in English.

a. But sometimes it is pronounced like ज *j*, especially when initial in Sanskrit words; as, *e.g.*, युग *yug*, pronounced जुग *jug*; योग्य *yogya*, pronounced *jog*. So also it is pronounced as *j*, when doubled and final; as सूर्य्य, pronounced and occasionally written सूरज *súraj*. As above remarked,* य final, preceded by short *a*, blends with it so as to give the diphthongal sound ए *ai*; as समय *samaya*, pronounced समै *samai*, etc.

र *r* has no precise equivalent in English; it has a rolling sound like the German *r*, but much softer.

ल *l* is not quite identical in sound with the English *l*. In its utterance the tip of the tongue touches the front teeth, instead of the gums. The resulting sound is distinctly softer and more dental than the English *l*.

व *v* has a sound intermediate between the English *v* and *w*, but more like *v*, which letter is therefore chosen as the usual Roman equivalent.

a. But in a conjunct, after any consonant but र *r* or त *t*, it has a softer sound, like the English *w*; as, *e.g.*, ह्वै *hwai*, स्वर्ग *swárg*. In the common conjunct, स्व *sv*, the common people usually soften व still further to its cognate vowel, उ *u*; pronouncing, *e.g.*, स्वर *swar*, as if it were written सुर *sur*, etc. Similarly, in some parts of the country, people say ईसुर *ísur*, for ईश्वर *íshwar*. व initial in the pronoun वह *wah* generally receives the softer sound. Examples of the harder sound, in the conjuncts र्व *rv* and त्व *tv*, are तत्त्व *tattva*, महत्त्व *mahatva*; पूर्व *púrv*, सर्व *sarv*. † In these conjuncts with र, व is often hardened to ब, so that many pronounce *púrb*, *sarb*.

23. श *sh* is pronounced like *sh* in 'shut'; the palatal ष *sh* differs little from श; the lingual contact is slightly further back, as in the cerebral mutes.

* Vid. § 10 *a.* (1). † The inherent *a* of र्व is never pronounced.

स *s* is the dental sibilant, and, like the other letters of its class, differs from the corresponding English letter, in that the tongue, in its utterance, touches the teeth instead of the gums.

ह *h* does not differ from the English *h*.

a. ष is very often pronounced exactly like ख *kh*; *e.g.*, दोष *dosh* is pronounced either *dosh* or *dokh*. Accordingly, ष is often inaccurately written for ख; as दुष for दुख; राषा for राखा, etc. This is the uniform usage in Márwárí, as also in much old Hindí.

24. In pronouncing compound letters, each element should be distinctly articulated, whether the letters be different or the same; *e.g.*, कुत्ता is *kut-tá*, not *kut-á*; पत्थर *pat-thar*, not *path-ar*. But this should not be exaggerated.

25. The following peculiarities of pronunciation occur in Márwár and Mairwárá. The vowel-sound in the plural termination ओं *án* is pronounced very nearly as *a* in 'all', but a little less open. The sound of औ *au* also closely resembles that of आ in ओं. च *ch* and छ *chh* are both pronounced like स; thus, चक्की is pronounced *sakkí*, and छाछ, *sás*. ह is pronounced lightly, and often entirely dropped. The cerebral ळ *ḷ* is common, and is pronounced by rolling the upturned tongue along the palate. It is sometimes indicated by a diacritical point under ल.

26. The grammarians of the Indian languages have not, for the most part, indicated so many distinctions between the pronunciation of the Indian and English letters as have been made in the above sections. But we are none the less confident that a large part of the Hindí letters do differ slightly from their nearest English equivalents. Let the reader, if in India, ask some native who is learning English, to read an English sentence, and it will soon appear to the attentive listener, that he pronounces very few of the English letters quite correctly. Perhaps there is no better way than this to train the ear to catch the nice distinctions of pronunciation to which we have adverted. So long as both words and sounds are foreign, the sounds are not so closely noticed; but when the native pronunciation of the vowels and consonants is applied to English words, the difference is instantly apparent.

27. It should be observed, before leaving the subject of pronunciation, that Accent, although unquestionably existing in Hindí, is much less strongly marked than in English, and is quite subordinate in

importance to Quantity. Even in conversation, the native habitually observes the quantity of each syllable. In the enunciation of sentences, therefore, the student should be careful to avoid that strongly accentuated style, which is so characteristic of English speech, and give to every long vowel in an unaccented syllable, its full quantity.

28. It will be apparent from the above sections, that, with the two exceptions of ष and य, which each represent two sounds, the Devanágarí alphabet is strictly phonetic. As the pronunciation of words in which ष and य occur, varies, even in the same locality, they will be uniformly represented in the present work by the Roman letters *sh* and *y*.

The same ambiguity attaches to the Bangálí *y*; but the Bangálís distinguish the two sounds by a diacritical point. So also in the Mahájaní or script alphabet, used in business, *b* and *v* are distinguished in the same way, merely by a dot.

To these two exceptions may be added the compound character, ज्ञ = ज + ञ, *j* + *ń*, which is invariably pronounced in Hindí as if it were *gy*. This conjunct will therefore be represented in this book by the Roman letters *gy*; as ज्ञान, *gyán*, not *jńán*.

29. As above remarked, it is extremely important that the student accurately discriminate in pronunciation between closely related letters. Because the undisciplined ear at first detects little or no difference between, *e.g.*, a smooth and an aspirated consonant, or between the cerebral and dental letters, it is often imagined that a failure to distinguish them in pronunciation cannot be a very serious matter. No mistake could be greater or more fatal to one who wishes to understand the people, and be understood by them. As a matter of fact, multitudes of words of different meaning, differ only in these similar letters; so that by the neglect of an aspirate, the substitution of our English *t* for the Hindí dental, or converting the hard ड़ *ṛ* into the Hindí र *r* or English *r*, we may say something so foreign to our intention, if not worse, as to make our speech, if understood at all, a matter only of ridicule.

a. The foreigner is most apt to blunder in the following particulars, viz.: a smooth consonant is substituted for an aspirate; the cerebral *ṭ* and *ḍ*, or the English *t* and *d*, which have a somewhat similar sound, are substituted for the corresponding Hindí dentals; and, especially, the cerebral ड़ *ṛ* is pronounced like the Hindí र *r*, or the English *r*; doubled consonants are indistinctly pronounced. To

these common mistakes may be added an English tendency to shorten a final unaccented long vowel; so that, *e. g.*, करता *kartá* is mispronounced *karta*; पानी *páni, pány*; माली *máli, máły*, etc.

30. As the best means of impressing the above remarks upon the mind, we subjoin a list of common words similar in sound, but differing in meaning.

LIST OF SIMILAR WORDS.

खाना *kháná*, 'dinner, food, to eat'.
कहाना *kaháná*, 'to cause to say'.
काना *káná*, 'a one eyed man'.

ख़ाना *ḳháná*, 'a room'.

कीड़ा *kíṛá*, 'a worm'.
खीरा *khírá*, 'a cucumber'.

काटना *káṭná*, 'to cut'.
कातना *kátná*, 'to spin'.

खड़ा (होना) *khaṛá (honá,)* 'to stand'.
कड़ा *kaṛá*, 'hard'.
खरा *khará*, 'pure'.
खर्रा *kharrá*, 'a curry comb'.

खट्टा *khaṭṭá*, 'sour'.
कट्टा *kaṭṭá*, 'a large louse'.
कटा *kaṭá*, 'cut'.

खपरा *khaprá*, 'a tile'.
कपड़ा *kapṛá*, 'a cloth'.

गाओ *gáo*, 'a cow'.
घाओ *gháo*, 'a bruise'.

घड़ा *ghaṛá*, 'a water-jar'.
गड़ा *gaṛá*, 'buried'.
गढ़ा *gaṛhá*, 'a ditch'.

घोड़ा *ghoṛá*, 'a horse'.
गोरा *gorá*, 'white, a European [soldier'.

गाड़ी *gáṛí*, 'a carriage'.
गारी *gárí*, 'abuse'.

छुरी *chhurí*, 'a knife'.
चूड़ी *chúṛí*, 'a bangle'.

छूना *chhúná*, 'to touch'.
चूना *chúná*, 'to leak'.

जाड़ा *jáṛá*, 'cold'.
झाड़ा *jháṛá*, 'sens. obscœn'.

झाल *jhál*, 'spice, pungency'.
जाल *jál*, 'a net'.

टीका *ṭíká*, 'inoculation; a sectarial mark'.
ठीका *ṭhíká*, 'hire'.

दाल *dál*, 'a split pulse'.
डाल *ḍál*, 'throw'. (*imperat.*)
ढाल *ḍhál*, 'a declivity'.

धो *dho*, 'wash'. (*imperat.*)
दो *do*, 'give'. (*imperat.*)

धोबी *dhobí*, 'a washerman'.
दोबी *dobí*, 'a Brahmanical title'.

बकरी *bakrí*, 'a goat'.
बखरी *bakhrí*, 'a house'.

ताला *tálá*, 'a lock'.
टाला *ṭálá*, 'a quagmire'.

पढ़ना *paṛhná*, 'to read'.
पड़ना *paṛná*, 'to fall'.

पानी *páni*, 'water'.
पाणि *páṇi*, 'hand'.

पुड़िया *puṛiyá*, 'a powder'.
फुड़िया *phuṛiyá*, 'a boil'.
फुरिया, *phuriyá*, 'true'.

फल *phal*, 'fruit'.
पल *pal*, 'an instant'.

बात *bát*, 'a word, a thing'.
बाट *báṭ*, 'a road'.
भात *bhát*, 'boiled rice'.
भाट *báṭ*, 'a bard'.

बुढ़िया *buṛhiyá*, 'an old woman'.
बुड़िया *buṛiyá*, '*sens. obscœn.*'

बूढ़ा *búṛhá*, 'old'.
बुरा *burá*, 'bad'.

भाई *bhái*, 'brother'.
बाई *bái*, 'rheumatism'.
भई *bhaí*, 'became'. *(Fem.)*

मोटी *moṭí*, 'fat, thick'. *(Fem.)*
मोती *motí*, 'a pearl'.

रोती *rotí*, 'crying'. *(Fem. part.)*
रोटी *roṭí*, 'bread'.

सात *sát*, 'seven'.
साथ *sáth*, 'with'.
साठ *sáṭh*, 'sixty'.

31. Besides the Devanágarí, Hindí is written in two other alphabets, the *Káyathí* or *Kaithí*, and the *Mahájaní* or *Sarráfí*. The word *Káyathí* is from *Káyasth* or *Káyath*, the name of the writer caste among the Hindoos; and the character is so called because certain slight alterations better adapt it to the purpose of rapid writing. Books are printed in this character, but it is by no means so common as the Devanágarí, and is not much used west of Allahabad. The Mahájaní, (from the Hindí *mahájan*, 'a banker',) also called Sarráfí, (from the corresponding Ar. صرّاف,) is only used in business, and is the character in which receipts, drafts, etc., are commonly written. These alphabets will be found opposite p. 18.

a. It will be observed that the Mahájaní is derived directly from the Káyathí; most of the characters differ from it chiefly by the omission of the horizontal or perpendicular stroke or both. Some, however, have assumed a form widely differing from both the Káyathí and Nágarí. It will be observed also that in the Mahájaní, one sign is made to represent both the long and short sounds of any vowel, whether initial or non-initial. Similarly, no distinction is made between ऋ and र, or ष and ख. *Anusvár* is never written in the Mahájaní character. It will be also noticed that the Káyathí form of र is identical with the form which this letter assumes in Devanágarí, when it is the last member of a conjunct.

32. An attempt has been made to indicate in the Devanágarí character, by means of diacritical points, the various letters peculiar to the Arabic and Persian alphabets as used in Urdú. A few common Hindí books, as the Baitál Pachísí, and Siṅhásan Battísí, contain a large admixture of Persian and Arabic words, and are sometimes met with printed in this pointed Nágarí. The various pointed letters are given below. A point written under any of the vowels, indicates that the vowel is followed or preceded by ع Ayin; अ़, when it occurs alone, represents the consonant ع.

क़ ق, ख़ خ, ग़ غ, ज़ ز ذ ظ ض ژ, त़ ط, फ़ ف, स़ ث ص, ह़ ح :o.

CLASSIFICATION OF LETTERS.

33. All the letters, both vowels and consonants, may be classified according to the organ by which they are pronounced, as in the following table.

	I.	II. Hard	III.	IV.	V.	VI.	
Gutturals,	अ आ	क ख	ग घ	ङ		ह	
Palatals,	इ ई ए ऐ	च छ	ज झ	ञ	य	श	Soft
Cerebrals,	ऋ (ॠ)	ट ठ	ड ढ	ण	र	ष	
Dentals,	(ऌ) (ॡ)	त थ	द ध	न	ल	स	
Labials,	उ ऊ ओ औ	प फ	ब भ	म	व		

a. In Col. I, ए, ऐ, and ओ, औ, are classified according to their second diphthongal element, as respectively palatal and labial; but they are also related to the guttural sounds, by their initial element, अ or आ. Letters of the same organ are said to be *cognate* to each other.

34. The letters may again be classified according to the nature of the vocal effort made in their utterance. If, in the utterance of a letter, the breath be completely arrested, the resulting sound is reckoned *hard*; if the breath be but partially arrested, or be allowed to escape freely, the resulting letter is called *soft*. Thus, in the above table, the consonants in Col. II, together with the sibilants, are called hard; all the other letters, whether vowels or consonants, are reckoned soft.

Nágarí.	Kaithí.	Mahájaní.	Nágarí.	Kaithí.	Mahájaní.
अ	ल	ल	ठ	ठ	ठ
आ ा	ला ा	ला	ड	ड	ड ड
इ ि	इ ि	ि	ढ	ढ	ढ
ई ी	ई ी	ी	ण	ण	ण
उ ु	उ ु	ु	त	त	त
ऊ ू	ऊ ू	ू	थ	थ	थ
ऋ ृ	-	-	द	द	द
ए े	ए े	े	ध	ध	ध ध
ऐ ै	ऐ ै	ै	न	न	न
ओ ो	लो ो	लो	प	प	प
औ ौ	लौ ौ	लौ	फ	फ़	३
क	क	क	ब	व	व
ख	ख	ख	भ	भ	ए
ग	ग	ग	म	म	म म
घ	घ	घ घ	य	य ञ	७
ङ	ङ	ङ	र	त	ग
च	व य	ा ल	ल	ल	ल ल
छ	छ	छ	व	व़	व
ज	ज	७	श	श	ऽ
झ	झ	झ	ष	ष	ष
ञ	ञ	ञ	स	स	ऽ
ट	ट	ट	ह	ह	= ह

To face page 18.

a. The following relations between the letters should be carefully noted. Each hard consonant in Col. II, has its cognate soft consonant in Col. III, and *vice versâ*. Thus, to the hard क in Col. II, corresponds the soft ग in Col. III; and to the soft aspirate, भ, in Col. III, corresponds the hard aspirate फ in Col. II. Each soft consonant in Col. III and each vowel, except the gutturals, has its cognate semivowel in Col. V. Thus, the labial semivowel, व, corresponds to the soft labial consonant ब, in Col. V, and to the labial vowels, उ, ऊ, in Col. I. So also, cognate to the vowels इ and ई, are the soft mute ज and the palatal semivowel य. ह, strictly speaking, is a guttural sibilation, so that it is written in Col. VI, with the sibilants. Each of the consonants, therefore, except the labials, has its corresponding sibilation. The student is now prepared to understand the principles of Sandhi.

CHAPTER II.

SANDHI.*

35. By the term '*Sandhi*' ('union') is technically denoted the euphonic combination of concurrent letters. Its laws apply uniformly to the Sanskritic element in Hindí, in respect of the correct orthography of pure Sanskrit *(Tatsama)* words, and the formation of compounds from such single words.

a. In the Prakritic element of Hindí, the laws of Sandhi are constantly disregarded. Still we may observe, even in Prakritic words, the operation of these laws at a former period, in producing many modern forms; and a knowledge of the principles of Sandhi will thus often enable the student to recognize, without a tedious and perhaps fruitless search in the Dictionary, the various peculiar and corrupted words with which Hindí poetry, especially, abounds.

GUṆ AND VRIDDHI.

36. In treating of Sandhi, we have first to notice the subject of *Guṇ* and *Vriddhi*. *Guṇ* essentially consists in the prefixing of a short *a* to the several simple vowel sounds; so that अ + इ or ई = ए; अ + उ or ऊ = ओ; अ + ऋ = अर. By *Guṇ*, therefore, is denoted this change of इ or ई to ए, उ or ऊ to ओ, and ऋ to अर.

* This chapter and the following may be omitted by the beginner.

37. *Vriddhi* consists in the prefixing of a long *á* to these same simple vowels; or, which is the same thing, prefixing a short *a* to the Gun of those vowels. Thus, by Vriddhi, आ+इ = ऐ; आ+उ = औ; आ+ऋ = आर: or अ+ए = ऐ; अ+ओ=औ; and अ+अर=आर.

By *Vriddhi*, therefore, is denoted the change of इ or ई to ऐ, उ or ऊ to औ, and ऋ to आर. अ is technically regarded as itself a Gun vowel, and is therefore susceptible of the Vriddhi modification only.

38. Observe, further, that vowels of the same organ, whether simple or diphthongal, are said to be similar to each other. Thus, इ, ई, ए, ऐ, are similar to each other. Vowels of different organs are said to be dissimilar; thus, *e.g.*, अ, उ, ऐ are mutually dissimilar.

39. Observe, finally, that, according to § 34, *a.*, the vowels of each organ, except the gutturals अ and आ, have their cognate semivowel. Thus, the cognate semivowel of इ, ई, ए, and ऐ, is य; of उ, ऊ, ओ, and औ, the cognate semivowel is व; and of ऋ, र. The following table will present this whole matter at a glance.

Primitive short vowel.	*Similar Long vowel.*	*Gun.*	*Vriddhi.*	*Cognate Semivowel.*
अ	आ	अ	आ	
इ	ई	ए	ऐ	य
उ	ऊ	ओ	औ	व
ऋ	(ॠ)	अर	आर	र

The following common rules of Sandhi will be now readily understood.

SANDHI OF VOWELS.

40. Any simple vowel, long or short, followed by a similar simple vowel, long or short, coalesces with it into its own long. In the application of this, and all succeeding rules of Sandhi, the inherent *a* is never regarded as silent. Thus, कल्प+अन्त becomes कल्पान्त; पाप+आत्मा, पापात्मा; कृपा+आयतन, कृपायतन; अहि+ईश, अहीश; भानु+उदय, भानूदय.

41. अ or आ, followed by a dissimilar simple vowel, long or short, blend with it into the Guṇ of that vowel; and when followed by a Guṇ or Vriddhi vowel, blend with it into the corresponding Vriddhi. Thus परम+ईश्वर becomes परमेश्वर; न+इति, नेति; महा+ईश, महेश; हिम+उपल, हिमोपल; सैल+ऊपरि, सैलोपरि; एक+एक, एकैक; सदा+एव, सदैव; देव+ऋषि, देवर्षि; अमित+ओजस, अमितौजस; महा+औषधि, महौषधि.

42. The simple vowels, इ, ई, उ, ऊ, ऋ, followed by any dissimilar vowel, are changed into their cognate semivowels. Thus, इति+आदि becomes इत्यादि; सु+अल्प, स्वल्प; अनु+एषी, अन्वेषी; etc.

43. The *Guṇ* diphthongs, ए and ओ, followed by any vowel, are changeable, respectively, to अय and अव; and the *Vriddhi* diphthongs, ऐ and औ, under the same conditions, are changeable to आय and आव.

a. This is, in fact, only a special application of the foregoing rule, according to which, the *i* and *u*, which are, respectively, the second elements in the above diphthongs, harden into *y* and *v*, leaving the first element, *a* or *á* unchanged.

b. This rule will chiefly be of service to the Hindí scholar, in enabling him to recognize the roots of those Sanskrit words with which Hindí abounds. Thus, by Guṇ of the radical vowel, we have, from the root जि, 'to conquer', जे+अ=जय, 'victory'; similarly, from भू, 'to be', भो+अ=भव, 'existence'. So also, by *Vriddhi* of the radical vowel, and addition of the termination अक, we have, from the root नी, 'to guide', नै+अक=नायक, 'a leader'; similarly from पू, 'to purify', पौ+अक=पावक, 'fire'.

44. Sometimes, in a few Sanskrit phrases, rarely met, अ initial, following ए or ओ, is elided, and ए or ओ remain unchanged. Thus, in the Rámáyaṇ we find तेपि for ते अपि and तेति for ते अति. But these in Sanskrit, would be written with Avagrah,* thus; तेऽपि, तेऽति.

SANDHI OF CONSONANTS.

45. A hard consonant,† before any soft letter, must be changed to its own unaspirated soft. Thus, जगत+अम्बा becomes जगदम्बा; हनुमत+आदि, हनुमदादि; भविष्यत+वक्ता, भविष्यद्वक्ता. In Sanskrit, it is also true that a soft consonant before a hard consonant, must be changed to its own unaspirated hard. But Hindí scarcely affords examples of the operation of this rule.

*Vid. § 8. †Vid. § 34.

46. If the second consonant be a nasal, the first is changed into the nasal of its own class. Thus, तद+मात्र becomes तन्मात्र; चित+मय, चिन्मय.

47. त or द final, followed by च or ज are changed to that following letter. Thus, न before the resulting conjunct being dropped, we have, from सन्त+चित, सच्चित; from सन्त+जन, सज्जन.

48. न, before any vowel-sound, or one of the consonants न, म, य, or व, in all pure Sanskrit words, is changed to ण, when following either of the three cerebral letters, ऋ, र, ष. This rule operates, even though a guttural or labial mute, a semivowel, a nasal, or a vowel, Anusvár or ह, or any combination of these, intervene between न and the above cerebral letters. Thus, we correctly write कृण for कृन, शरण for शरन, आभूषण for आभूषन. So also, *e.g.*, we correctly write रामायण, not रामायन, on account of the initial र, even though the combination आमाय intervene between the र and the nasal.

a. This rule is especially to be remembered in order to the correct spelling of pure Sanskrit words in Hindí. But it must be no less carefully observed, that the rule applies to such words only. In all other words, न under the above circumstances, in the standard dialect, remains unchanged. Thus, although we must write कारण, and not कारन, it would not be correct to write करणा, for करना, because करना, unlike कारण, is not an uncorrupted Sanskrit word. In some of the dialects, indeed, as, *e.g.*, Márwárí, Garhwálí, etc., ण often appears even in these corrupted Prákritic words; but this is to be attributed, not at all to the operation of the above principle of euphony, but to a preference for the cerebral nasal, which those dialects everywhere exhibit, dragging it in constantly, in the most unexpected places.

49. म, before any mute consonant, is changeable to the nasal of that class, which may be always written as Anusvár.* Before all other consonants it becomes Anusvár. The operation of this rule is especially to be noticed in the numerous Sanskrit compounds in which सम् 'with', 'together', is the first element. Thus, *e.g.*, सम्+कल्प= सङ्कल्प or संकल्प; सम्+चित=सञ्चित; सम्+ताप, सन्ताप; सम्+शय=संशय.

50. Final स, in composition, becomes र, before all soft letters except र, when preceded by any vowel other than अ or आ. Instances of this change are common in Sanskrit compounds; as, *e.g.*, आशीस+ वाद=आशीर्वाद; दुस+जन=दुर्जन. When र follows, स is dropped, and the preceding vowel is lengthened; as in नीरोग, from निस+रोग.

* Vid. § 14, *a*.

51. ओ is substituted for अस (or अः) before short अ, or a soft consonant; अ following, is then elided, and the elision marked by Avagrah. This rule is illustrated by such compounds as मनोहर, from मनस+हर; रजोगुण, from रजस+गुण; also in the headings of chapters, as प्रथमोऽध्यायः for प्रथमस अध्यायस. So likewise, such Sanskrit phrases in the Rámáyaṇ as सोपि, योसि, सोसि, are to be explained; यस (यः) and सस (सः), before अपि and असि, have first become सो and यो by the above rule, and then the following initial अ has been elided. Avagrah, in these instances, is inaccurately omitted.

52. In all Sanskrit words, ष must be written for स, not final, after any vowel but अ or आ and after either क or र. Thus we write, correctly, भविष्य, not भविस्य. But Hindí yields few examples under this rule.

53. स final, in Sanskrit compounds, is changed to Visarg or ष, before क, ख, प, and फ. This rule is illustrated by numerous compounds with the negative prefix निर, and a few other words; as, निष्प्रमाण for निर्प्रमाण; निष्कलंक or निःकलंक, for निर्कलंक; प्रातःकाल, for प्रातस्काल.

54. In Sanskrit, the number of these euphonic rules is much greater, but those that we have given will be found sufficient to indicate and explain the correct writing of nearly every Sanskrit word ever used in Hindí.

CHAPTER III.

OF THE CONSTITUENT ELEMENTS OF HINDÍ.

55. When, long before the Christian era, the Aryan, Sanskrit-speaking people entered what is now called Hindusthán, they found it inhabited by people of another race and another tongue. This inferior race, as the tide of Aryan invasion rolled on eastward, retreated before it, falling away, some into the mountains on the north, more into the jungles and hills of Central and Southern India, where, under various names, preserving still their ancient dialects, and superstitious demon-worship, they are found to-day. Many, however, doubtless remained in their ancient homes, where the stream of Aryan immigration and Aryan speech soon swept over them, and

they became the servants of the invading race. Although the aboriginal speech must thus soon have disappeared from Northern and Western India, it is scarcely conceivable that it should not, before its disappearance from the scene, have influenced, to some extent, the language of the Aryan invaders. To this external, Turanian influence, we shall probably not err in attributing many peculiarities of those ancient Indian dialects known as *Prákrit*, 'common, vulgar', which for centuries co-existed with the Sanskrit, much as, in ancient Italy, the various provincial dialects co-existed with the Latin of the court and of the forum.

56. Out of these Prákrit dialects, rather than from the classic Sanskrit, arose the Hindí; as well as the other modern Aryan languages of India. Their relation to the primitive Sanskrit finds an almost exact parallel, in the relation of the modern Romance languages of Europe to the classic Latin.* But the Hindí, almost from its very birth, about 1000 A.D., has been subjected to foreign influence. The successive invasions and final occupation of the country by the Muhammadans, gave rise to the so-called Urdú or Hindustání. This is, essentially, merely a dialect of Hindí, in the broader sense of the term; in which, to a large extent, the vocabulary, and in a less degree, the grammar of the Hindí has been modified by a substitution of Arabic and Persian, for Sanskrit and Prákrit words and constructions. But besides this, there is probably no dialect of Hindí, however pure, which has not received at least a few Arabic and Persian words from the Muhammadan conquerors of India.

57. From the above brief sketch of the origin and history of modern Hindí, it is apparent that Hindí, though essentially as truly an Aryan tongue as Sanskrit, contains, besides the Aryan,† which constitutes its form and most of its substance, a Turanian and a Shemitic element.

As to the Turanian or aboriginal element preserved in Hindí, little that is satisfactory can be said. We are not aware that any such thorough and systematic comparison of Hindí with the modern

*An interesting and suggestive note on this subject will be found in Muir's *Sanskrit Texts*, Vol. II, pp. 146—149.

† Most Aryan words in Hindí are of Sanskrit or Prákrit origin. But a few, brought in by the Muhammadan invasions, have come from the old Zand through the modern Persian.

aboriginal and Dravidian dialects of India, has been made, which might cast light upon this question. It would be difficult, probably, to find many scholars competent for such an investigation. But, if we mistake not, modern researches would seem to indicate that the Turanian influence in the Hindí and other Indo-Aryan dialects, has often been unduly exaggerated.

a. Some have thought that they could trace this influence almost throughout the entire Hindí grammatical system. The indication of the case-relation by certain appended particles, rather than by inflection, or organic additions to the word; the conjugation of the verb chiefly by means of auxiliaries, instead of by tense and modal inflections,—these, among other deviations from the Sanskrit and Prákrit dialects, and corresponding agreements with the Dravidian languages of S. India, have been attributed to extra-Aryan influence. But all these analogies are probably more fancied and apparent, than real and significant. The relation of the postposition to the Hindí substantive, is, in fact, quite another thing from the 'agglutination' of words in the Turanian languages. It has been abundantly demonstrated that the Hindí particles indicative of case-relation, are, in reality, *bonâ fide* Sanskrit words, greatly corrupted, which were originally apprehended, not as 'agglutinated' to the noun, but as in some sort of grammatical construction with it. The striking correspondence, pointed out by Dr. Caldwell in his Comparative Grammar, between the Dravidian dat. sign, *ko* or *ku*, and the Hindí dat. postposition, *ko*, is now regarded by the best scholars as probably only a casual coincidence; and, in view of the Sanskrit origin, which may be clearly demonstrated in the case of the other Hindí postpositions, the Turanian origin of this one particle becomes highly improbable. As to the difference noted between the Sanskrit and the Hindí conjugation, it is only precisely similar to what we observe, to a greater or less extent, in every European language, where, in consequence of the abrasion and loss of the terminations and inflections which characterized the synthetic languages from which they severally arose, the use of auxiliaries became a simple necessity of speech. As to vocabulary, it is, in the first place, a notable fact, that as the various Indo-Aryan dialects become better known, and their phonetic laws better understood, many words, which at first resisted all attempts to prove their Aryan origin, and therefore might have been imagined to be aboriginal, have finally been satisfactorily identified or connected with classic Sanskrit terms. Still there can be little reason to doubt that, more especially among the vulgar words of various local dialects, investigation will finally leave a residuum of words unquestionably Turanian. Prof. Williams has suggested, in his Sanskrit Grammar, that the cerebral letters, which the Hindí has received from Sanskrit, are probably derived from the aboriginal dialects. It is, at least, a fact worth noticing in this connection, that, of those Hindí words which begin with a cerebral, much the

larger part belong to the Prákritic, rather than the pure Sanskrit element of Hindí. For example, of 89 words in the *Prem-Ságar* beginning with one of the cerebral letters, *ṭ, ṭh, ḍ, ḍh*, only 21 are pure Sanskrit, to 68 Prákritic words; whereas, of 128 words beginning with *k*, we find 21 of Prákritic origin to 107 pure Sanskrit words; *i. e.*, in the case of words with initial cerebrals, over three-fourths are Prákritic; while of words with an initial *k*, five-sixths are Sanskrit. And it may be further observed, that the cerebral letters prevail most in those sections of the Hindí country where, as in the Himálayas and the wastes of Rájputáná, the aborigines, if not still remaining, may be supposed to have held the ground the longest.

58. In brief, the Turanian element in Hindí must be regarded as, in any case, of minor prominence and importance. In grammar and in vocabulary alike, Hindí is emphatically an Aryan language. But some foreigners have gone to the extreme of denying that Hindí, properly so called, contains any other than Sanskrit and Prákrit words; and, in their zeal for what they term 'pure Hindí', scrupulously exclude from their writing, if not from their speech, all Arabic and Persian words.* But it should not be forgotten that, in such a matter as this, we have to do, not with theories, but with facts. Now we are free to assert that if we take classic Hindí works, such as, in prose, the *Prem-Ságar*, and in poetry, the *Rámáyan*, we do not find, in point of fact, that the language which the people of the country call Hindí, is thus free from any Arabic and Persian admixture.

a. In proof of this assertion, the student may note the following list of Arabic and Persian words occurring in the *Rámáyaṇ*. We follow the Hindí spelling. **गरीबन निवाज, साहेब, जहाज, बराबरी, अस्वार, बकसीस, बजार, लायक, बाग, हाल, फौज, सेर, बन्दीखानः, हवाले, बजाज, सराफ, हुनर, सक्क, गुमान, खबर, तरवार, दरबार, गर्द, ताज, जोर, कागद, गनी, गरीब, जिनिस, दाम, जहाज, बाद, लगाम, जीन**, etc. In other Hindí writers, as, *e.g.*, Kabír, they are much more numerous. Nor, if we attend to the colloquial of the people, shall we fail to hear, even in the most secluded districts, and from Hindoos living quite apart from the Muhammadans, such Arabic and Persian words, as *hukm, sarkár, yá, bandobast, sáhib, bakhshish, majúrí* (for *mazdúrí*), *jamíndár* (for *zamíndár*), etc., etc.

b. It may be noted here, with regard to the character and extent of this Arabic and Persian admixture, that in the case of all words having any special reference to government and law, the conquering Muhammadans have succeeded in imposing their own words upon

* Vide, *e.g.*, Etherington's Hindí Grammar, Preface, pp. iv, v.

the colloquial Hindí to the exclusion of the Sanskrit. And if any one, in his zeal for 'pure Hindí', will attempt to use, instead of these, the corresponding Sanskrit words, he will probably find that none but a few Pundits will understand him. As to Arabic and Persian words of other sorts, the proportion found in Hindí varies, as might be expected, in different parts of the country; being greatest in the extreme N. W., and gradually diminishing toward the E. and S.

59. Inasmuch as the Arabic and Persian alphabets differ widely from the Devanágarí, all words from those languages containing letters not represented in those alphabets, when received into Hindí, undergo certain modifications. These are, in brief, as follows:—

a. Both ط and ت are represented by त; as, طلب, **तलब**, 'wages'; تکرار, **तकरार**, 'contention'.

b. The three sibilants, ث, س, and ص, all become **स**; as ثابت, **साबित**, 'proved'; سئیس, **सईस**, 'a groom'; صاحب, **साहिब**, 'sir, master'. ش often becomes **श**; but in many sections of the country (as, for example, through the central Doáb and in Márwár) it is regularly sounded as **स**; thus, شروع, **शुरू** or **सुरू**, 'beginning'; شک, **शक्क** or **सक्क**, 'doubt'.

c. The letters ذ, ز, ض, ظ, all pronounced in Urdú as z, become **ज** *j* in Hindí, as ذرا, **जरा**, 'a little'; زمین, **जमीन**, 'land'; ضامن, **जामिन**, 'a surety'; ظاهر, **जाहिर**, 'manifest'. But in Márwárí and some other forms of Hindí, ذ final becomes **द**, as in **कागद**, for کاغذ, 'paper'.

d. ح and ه both become **ह**; as حال, **हाल**, 'state'; هر, **हर**, 'every'. In Márwárí, when medial, they commonly disappear; as, *e.g.*, **सैर** for شهر 'a city', **साब** for صاحب, 'sir'. The gutturals خ and غ become, respectively, **ख** and **ग**; as, *e.g.*, in **खाक**, 'dust', for خاک, **ग़म**, 'grief', for غم, and **ग़ुलाम**, 'a slave', for غلام. ق commonly becomes **क**, as in **हक्क**, 'right', for حق; and **कौल**, 'word', for قول. But the common people in the central Doáb often change a final ق to **त**; thus, تحقیق, 'investigation', becomes **तैकीत**; موافق, 'like', **माफित**. ع is always dropped; thus, عقل becomes **अकल**, 'intellect'; واقع, **वाकि**, 'existent, real'. But short *a* before ع, on the rejection of ع, is lengthened; as **मालूम**, 'known', for معلوم. ر is ordinarily unchanged; but in Márwárí, I have found **उजीर**, 'a minister of state', for وزیر, where the consonantal *v* has been softened to the cognate vowel.

e. The sound of ف may be regarded as fairly naturalized in most Hindí dialects. Not only is its pronunciation retained in Arabic

and Persian words when introduced into Hindí, where it is represented by फ, as in सराफ, 'a banker', for صراف; but, to a great extent, the common people substitute the foreign sound of *f* for *ph* even in Indian words; pronouncing, *e.g.*, फल ('fruit') *fal*, instead of *phal*; फिर ('again') *fir*, etc.

f. Arabic and Persian words not containing any of the above letters, for the most part enter Hindí without change, the Devanágarí furnishing the equivalents of all the other Arabic letters. Occasional changes and corruptions indeed occur which can scarcely be reduced to rule. There seems to be at least a tendency in some parts of the country to reject a consonant following any sibilant; thus we heár, in the Doáb, मज़र, 'a laborer', for مزدور; मज़ूद, 'firm', for مضبوط; and in Márwárí, मसीत, 'a mosque', for مسجد. We should also note a decided tendency to substitute *i* for *a* as in निमक, 'salt', for نمک; कारिन्दः, an agent', for کارندہ.

60. But we may now pass to the consideration of words of Sanskrit origin, which make up not less than nine-tenths of the language. These have been divided by native writers into *Tatsama* and *Tadbhava* words. The word *Tatsama*, तत्सम, meaning 'the same as that', appropriately denotes all purely Sanskrit words; *i.e.*, all such as have entered Hindí with no alteration save the loss of the ancient affixes of declension. The word *Tadbhava*, 'of the nature of that', denotes, on the other hand, all corrupted Sanskrit words, which, by the addition, loss, or change of certain letters, have come to appear in Hindí in a form more or less modified, and often greatly disguised.

OF TATSAMA WORDS.

61. Tatsama words, as is evident from the above description, appear in every dialect under one and the same form. But inasmuch as pure Sanskrit words in Hindí, like most words of Latin and Greek origin in English, are especially appropriated to the expression of higher or scientific thought, it is evident, that the proportion of these Tatsamas actually found in the various Hindí dialects, must needs vary greatly, in proportion to their literary cultivation. Moreover, it must not be forgotten that, to a limited extent everywhere, but more especially in Western Hindí, Arabic and Persian words have often usurped the place of the Sanskrit Tatsamas. And so it has

come to pass, that, speaking in a general way, the proportion of Tatsamas current in Hindí, regularly increases as we go eastward, till we reach the Bangálí, in which they reach a maximum. The following remarks will help to indicate the nature and extent of this Tatsama element.

62. In very many cases, the Tatsama and Tadbhava forms of the same word coëxist in the language. Thus, *e.g.*, we have **दर्शन**, Tatsama, and **देखना**, Tadbhava; **क्रोध**, Tatsama, **कोह**, Tadbhava. In some cases, the two forms retain the same meaning; thus, **क्रोध** and **कोह** both signify 'anger'; **योग्य** and **जोग**, 'fit, worthy'. In such cases, one form is often dialectic. Thus Tadbhava forms, with **ह** for an aspirated mute, are especially characteristic of the old Púrbí of the *Rámáyan*, as, *e.g.*, **लाह, सोहा, कोह**, for **लाभ, सोभा, क्रोध**. But where Tatsamas and Tadbhavas coëxist in the same dialect, it often happens that, with the difference in form, we find a difference also in signification; thus, **मेघ**, Tatsama, is 'a rain-cloud'; but the corresponding Tadbhava, **मेंह**, is always, 'rain, a shower'. Often, the Tatsama is the general term, and the Tadbhava, the more specific one; as **स्थान**, 'a place', in general; but **ठाना**, 'a police-station'. Where the words will admit it, the Tatsama word is often appropriated to a higher sense, and the Tadbhava is restricted to a lower signification. Thus, the Tadbhava **देखना** is, 'to see, seeing', in general; but the Tatsama **दर्शन**, is 'beholding', in a higher sense, as of a superior in rank, an idol, or a deity. Thus, people say, **जगन्नाथ का दर्शन करना**, 'to behold Jagannáth', but never **जगन्नाथ को देखना**, 'to see Jagannáth'.

a. The careful regard to etiquette for which the Hindoos are noted, is manifest, not only (as will hereafter appear) in the appropriation of certain pronominal forms and verbal inflections for the indication of various degrees of respect, but also, and very often, in the choice of a Tatsama or Tadbhava word.

63. Of purely Sanskrit nouns and adjectives, the case-terminations have been lost, and they regularly appear in Hindí, under the form which they assume in the Sk. nom. sing., minus the nom. case termination. Thus, the bases **यत्न, इच्छा, अग्नि, धेनु, दातृ, मातृ, सरित, धनवत, नामन, महिमन, तेजस्विन**, respectively appear in Hindí as **यत्न, इच्छा, अग्नि, धेनु, दाता, माता, सरित, धनवान, नाम, महिमा**, and **तेजस्वी**.

a. The only nouns exempted from the operation of this law are crude bases in **अस** and **उस**, as, *e.g.*, **मनस, चक्षुस**, which, in Hindí,

have lost, not only, as in Sanskrit itself, the nom. sing. termination, but also the final radical स, as found in the Sansk. nom. sing., so that the above words appear in Hindí as मन, चक्षु. But, in a single instance in the *Rámáyaṇ*, Tulsí Dás has written (doubtless for the sake of the metre) the root of the strong Sanskrit cases, दातार for दाता, 'a giver'.

b. Sansk. adjectives in वत, occurring in Hindí, frequently substitute for the nom. sing., the base in वन्त, of the strong cases, as, *e.g.*, दयावन्त, 'merciful', पापवन्त, 'sinful'; so also, क्षुदावन्त for क्षुदावन्त, 'hungry'.

c. As has been remarked, Hindí nouns exhibit, in their declension, only the scanty remainder of the Sanskrit case-terminations, so corrupted and modified as to be recognized only with difficulty. The unchanged Sanskrit forms are, however, occasionally met with, but are no more organically connected with the Hindí, than such Latin phrases as '*id est*', '*et cetera*', are thus connected with English. Examples are, सर्व्वस्य, gen. sing. of सर्व्व, 'all'; अर्थात = *viz.*, abl. sing. of अर्थ; पितरौ, 'parents', nom. dual of पितृ; वर्षाः, 'the rains', nom. plur. from वर्ष; सुखेन, 'with pleasure', instr. sing. of सुख. But the most of these are very rare; and, with few exceptions, are only found in poetry.

64. Sanskrit comparatives and superlatives occur in Hindí, with the usual loss of their case-terminations, but are by no means common, and, with a few exceptions, they belong rather to literature than to the colloquial. Examples are, of superlatives, श्रेष्ठ, 'most excellent', from श्री; प्रीयतम, 'dearest', from प्रीय. Comparatives are yet more uncommon; we have noted मन्दतर, 'slower', from मन्द; पुण्यतर, 'more holy', from पुण्य. It may be remarked that these Sanskrit comparatives, when they occur in Hindí, very commonly lose the comparative sense and are, in effect, superlatives.

65. The numerals and pronouns appear in Hindí (as might be expected of words in such incessant use by all classes) in an extremely mutilated and corrupted form. But the unchanged Sanskrit numerals are occasionally found in Hindí literature, especially in the headings of chapters. So also, we occasionally meet certain cases of the Sanskrit pronouns; more especially, the gen. sing. of the 1st and 2nd personal pronouns, मम and तव.

66. The Hindí verbs, without an exception, are Tadbhava words. Still, in poetry, parts of Sanskrit tenses are occasionally found; thus,

from the root नम, we have नमामि, 'I salute', 1st sing. pres. Parasmai. But such forms as this have no organic connexion with the language. The Hindí, however, besides the regular Tadbhava participles of its verbal conjugation, admits, even in the colloquial, various Sanskrit participles in an unaltered form. Thus, we have the pres. part. Átmane in मान; as, from the root वृत, वर्तमान, 'existing, present', and, very rarely, the indecl. past part, in त्वा as, in the *Rámáyaṇ*, चित्वा. Much more common is the past part. in त or न (ण); as, *e.g.*, from कृ, कृत, 'done, made'; from वच, उक्त, 'spoken, said'; from पॄ, पूर्ण, 'filled'; from मुह, मोहित, 'fascinated'. Not uncommon are fut. pass. participles; whether those in तव्य, as from कृ, कर्तव्य, 'worthy to be done'; or अनीय, as ग्रहणीय, 'to be received', from ग्रह; or in य, as दर्श्य, from दृश, 'to be seen, visible'. Very rare is the 2nd fut. part. Parasmai in स्य; as, from भू, 'to be', the final consonant त having been rejected, भविष्य, 'future.' Sanskrit also contributes to Hindí many adverbs, prepositions and conjunctions, in an unaltered form. A list of these will be given in the appropriate place.

OF TADBHAVA WORDS.

67. The plan of this work will not allow the space necessary to an exhaustive discussion of the Tadbhava words of Hindí; but a brief exhibition of the processes by which they have been formed, will be found of service in the study of the Hindí dialects, and aid the student to an intelligent acquaintance with the language. Accordingly, referring the student elsewhere for a full discussion of this matter,* we propose to notice, as briefly as may be, the more important of those phonetic laws which have operated and are still operating in the Hindí dialects of N. India.

Of Vowel Changes.

68. As has already appeared,† Hindí exhibits a decided tendency to the omission of the short vowels. The inherent *a* is constantly

* Little has as yet been written on the subject; the student, will however, find Mr. Beames' Comparative Grammar of great value. The "Essays in aid of a Comparative Grammar of the Gaurian languages", by Dr. Hoernle, are well worth careful study. Vid. Journ. As. Soc. Beng. Part I, No. II, 1872, and Part I, No. II, of 1875. † Vid. §§ 10, 11.

dropped from unaccented syllables, even though its omission be not marked by the use of a conjunct consonant. इ and उ are very commonly silent when final; in other positions they usually remain.

a. But Mr. Beames has noted the frequent elision of अ and उ initial, in Sanskrit compounds in which one of the inseparable prepositions अधि, अपि, अभि, उप, *etc.*, is the first member. Among his illustrations are झांकना, 'to peep', from Sk. अध्यक्ष, 'overlooking'; भीगना, 'to be wet', from Sk. अभ्यंज; बैठा, 'seated', from Sk. उपविष्ट; to which may be added others, as पुरोहित, 'a family priest', from उपरोहित; and पठावना or पठावन, 'to send', from the Sk. causal base, उपस्थाप. अ initial is sometimes omitted in simple words also; as, *e.g.*, in लावू, 'a pumpkin', for Sk. अलाबू.

b. The Sk. fem. term. आ is often elided; as in बात, 'a thing, word', Sk. वार्त्ता; नींद, 'sleep', Sk. निद्रा. So also ई final in feminines in इनी, whence come Hindí feminines in न; as मालिन, 'a gardener's wife', from माली, for मालिनी; सेठन, the wife of a सेठ.

c. ए final is dropped in many words now used as adverbs or prepositions, but originally Sk. locatives sing.; as समीप, 'near', for Sansk. समीपे; संग, 'with', for संगे, *etc.*

69. अ is often changed to इ in unaccented syllables, especially in Western Hindí. Thus, स्मरण, 'remembrance', becomes सुमिरन; पहला 'first', is constantly pronounced and often written, पहिला.* अ is changed to ए in नेवला, 'a weasel', Sk. नकुल.

a. The vowels इ and उ often supersede अ in a preceding syllable, or cause it to be exchanged for the cognate *guṇ* diphthong. Illustrations of the substitution of the simple vowel are इमली, 'a tamarind tree', for Sk. अम्लिका; उंगली, 'a finger', for Sk. अंगुली. In सेंध, 'a hole dug by burglars', Sk. सधि, and चोंच, 'the beak of a bird', Sk. चचु, the *guṇ* diphthong is the substitute.

b. Very often in Sk. words, अ, when followed by the semivowels य or व, coälesces with them into the cognate diphthong, commonly the *vriddhi*. Thus, the Sk. नयन, 'eye', becomes नैन; समय, 'time', समै or समे; लवण, 'salt', लोन, but also लून; अपर, 'another', by the previous substitution of व for प, और.

c. Here may best be noticed the operation of a law by which ओ was regularly substituted in Prákrit for the Sanskrit declensional

* For further illustrations, see the section on Dialectic Changes.

termination अस (अ:).* Although, in most Tadbhava words, the corruption of this termination in the standard dialect, has proceeded still further, till only अ or उ final is left, yet many illustrations still remain, as in the pronouns, where, *e.g.*, the rel. जो and the (Braj) interr. को, stand respectively for the Sk. य: and क:. Similarly, we have, from the Sk. परश्वश्, परसों, 'the second day before or after the present'.

d. Quite anomalous is a tendency, exhibited chiefly in the numerals, by which अ becomes ऐ, as, *e.g.*, in पैंतीस, 'thirty-five', for Sk. पंचत्रिंशत्; सैंतालीस, 'forty-seven', for Sk. सप्तचत्वारिंशत्. The same tendency is illustrated in बैंगन, 'egg-plant', for Sk. वंगन, and a few other words. These cases, it will be observed, are quite distinct from the similar change of अ to ए, already noticed, which is evidently due to the epenthesis of इ.

70. इ, ई, उ, and ऊ present few instances of change. But इ is changed to ऊ, in सूंघना, 'to smell', from Sk. घ्रिङ्घ्; and ई to अ, in परखन, 'testing', for Sk. परीक्षण. उ has become अ in the common word बिजली, 'lightning', for Sk. विद्युत्. In बाई, 'rheumatism', for Sk. वायु, I am inclined to regard the ई final as having arisen from the cognate य, उ final having been dropped, and य (इ) lengthened in compensation. In बिन्दी, 'a dot', from Sk. बिन्दु, we have apparently a real change of उ to ई; unless, indeed, after the analogy of many other Tadbhavas in ई, ई represents, in this instance, the इ of a Prákrit form, बिन्दिअ (?).

71. ऋ undergoes various changes. When initial it always appears in Tadbhava words as रि, as in रिषि for ऋषि. When non-initial, the most common substitution is इ, as in गिद्ध, 'a vulture', for गृध्र; बिच्छू, 'a scorpion', for वृश्चिक. It may be changed to ई, as in सींग, 'a horn', for शृंग, and मीच for मृत्यु, 'death'; or even ए, as in गेह, 'a house', for गृह. It often becomes उ, commonly under the influence of a contiguous labial; as in सुरत, 'remembrance', for स्मृति; or ऊ, as in मूआ, 'dead', for मृत:. Less frequently it appears as अ, as in मट्टी, 'earth', Sk. मृत्तिका; पावस, 'the rainy season', Sk. प्रावृष. In many cases, even when non-initial, it is represented by the consonant र, in combination with one or more vowels; most commonly रि, as in गिरहस्त, 'a householder', for गृहस्थ; or even इरि, as in सिरिजन, 'creating', for सृजन; or, under the influence of a labial, रु, as in रुख, 'a tree', for Sk. वृक्ष.

* Cf. Vararuchi Práky. Prak. V, (1).

72. अ, इ, and उ, in the penult of Sanskrit or Prákrit words, regularly appear as long in Hindí, in all cases where the original ultimate syllable has been dropped. This is most of all to be noted in a large class of Sanskrit and Prákrit words formed by the suffix क. This includes a few Sanskrit nouns of agency, but especially, a very large number of words, chiefly Prákrit, formed by the addition of an inorganic क to the original Sanskrit base.* This law will be found to cover most Tadbhava masc. nouns in आ final, and fem. nouns in ई, as also many nouns in ई, denoting trades. Examples are, चीता, 'a leopard', Sk. चित्रकः; (Prákrit चित्तओ?); घोड़ा, 'a horse', Sk. घोटकः, (Prák. घोडओ?); मक्खी, 'a fly', Sk. मक्षिका; बालू, 'sand', Sk. बालुका; घी, 'clarified butter', Sk. घृतः; नाई, 'a barber', Sk. नापितः. The ई and ऊ of these words have probably arisen directly from intermediate forms, इयो, उवो,† य and व having been euphonically inserted after the elision of क. ‡

73. When, in the process of phonetic decay, a Sanskrit conjunct has been reduced in Hindí to a simple consonant, a short vowel, preceding such a conjunct, is regularly lengthened. Thus, the Sk. हस्त, 'hand', becomes, in Hindí, हाथ; अग्नि, 'fire', आग; इक्षु, 'sugarcane', ईख; मिष्टः (मिष्टकः), मीठा; विंशति, 'twenty', बीस.

a. Sometimes, instead of the long vowel, the cognate *guṇ* diphthong is the substitute; as in कोढ़ी, 'a leper', Sk. कुष्ठी; सोंठ, 'ginger', Sk. शृङ्गिष्ठ. ऋ under such circumstances commonly becomes ई, as in पीठ, 'back', from पृष्ठ; दीठ, 'sight', from दृष्टि.

b. But in some such cases, chiefly Sanskrit compounds with various prefixes, in which the accent rests on the radical syllable, the accent has prevented the lengthening of the vowel, as in derivatives from the Sk. उत्था, (उद+स्था), 'rising', where H. has उठना, etc., and not ऊठना.

74. Long vowels are almost invariably changed to their own short, when any long or heavy appendage is added to a word. This occurs especially in the first member of compounds; as in बटमार, 'a highwayman', where बट is for बाट, 'a road'; पनहारा, 'a water-carrier', for पानीहारा; फुलवारी, 'a flower-garden', for फूलवारी; सितकाल, 'winter',

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* Concerning this Prákrit suffix, see Lass. Inst. Ling. Prac. §§ 89, 1; 164, 19; *et passim.* † Vid. § 77, *b*, (1). ‡ Vid. § 78.

for शीतकाल. So also where heavy terminations have been added; as in बुढ़ापा, 'old age', from बूढ़ा; मिठाई, 'sweetmeats', from मीठा, 'sweet', Sk. मिष्टकः. For the diphthongs the corresponding simple vowel is the substitute, as in बिटिया, dim. from बेटा, 'a son'; कुटका, 'a younger son', from छोटा, 'little', Sk. क्षुद्रः, (क्षुद्रकः).

75. Diphthongs final in Prákrit and Sanskrit are in Hindí regularly reduced to their simple vowel. Thus the Prák. nom. sing. term. ओ, for Sk. अः, in archaic Hindí, and among the moderns, in Naipálí, and often in other Himalayan dialects, regularly becomes उ. Thus Sk. शरः, 'an arrow', Prák. सरो, is in the *Rámáyaṇ*, सरु; अनुरागः, 'affection', Prák. अनुरागो, old H. अनुरागु. It should be observed, however, that in later Hindí,* this short उ also has been dropped, leaving, *e.g.*, अनुराग *anurág*, for अनुरागु. Similarly, ए or ऐ final, in the conjugation of verbs, often appears as इ; as in होइ for होए, Sk. भवति; चाहि for चाहे, etc. ए medial becomes इ, in सित, 'white', for श्वेत.

a. But where, in Prákrit, after elision of a final consonant, we have अओ, इओ, उओ final, the standard Hindí presents आ, ई, and ऊ. In the western and Himalayan dialects, ओ and औ appear for the Prák. अओ.† ओ medial becomes ऊ in झूलन, for दोलन; and औ medial, ओ in मोती, for Sk. मौक्तिकं.

b. Most changes of ए and ओ to ऐ and औ are dialectic. The reverse process is exhibited in पोता, 'a grandson', for Sk. पौत्र, and केवट, 'a pilot', for Sk. कैवर्त्त.

76. The modern Hindoos, in the colloquial, constantly prefix a short अ to words beginning with a conjunct in which स is the first letter; thus, *e.g.*, स्त्री, 'a woman', becomes अस्त्री, or, with some, इस्त्री; स्थान, 'a place', अस्थान, etc. Such forms are occasionally found in literature; as, *e.g.*, in the *Rámáyaṇ*, अस्तुति, for स्तुति, 'praise', and अस्नान, for स्नान, 'bathing'.

77. When, by the elision of a medial consonant, two vowels have been brought into contact, Hindí, instead of allowing the hiatus to remain, as in Prákrit, very often, though by no means always, seeks to avoid it, either, where the rules of *Sandhi* will permit, by uniting the concurrent vowels; or, in other cases, by inserting a consonant, usually य or व. Thus, the Sk. चरति, 'he walks', त being elided,

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* Vid. § 68. † Vid. §§ 101...103.

becomes, in old Hindí, चलइ, and in many modern dialects, चले or चलै. The Sk. पिपासितः, 'thirsty', प and त being elided, and य inserted, becomes पियासा; वातुलः, 'crazy', त being elided, and व inserted, becomes बावला, but sometimes बाउला or बाउरा. Occasionally, as in सूई, 'a needle', Sk. सूची, and कोइल, 'the cuckoo', Sk. कोकिल, the hiatus is suffered to remain.

a. While these combinations often take place in accordance with the Sanskrit rules of *Sandhi*, this is by no means always the case. The following exceptions may be especially noted.

(1) A short vowel after a long often disappears; as in रोना, 'to cry', where रोन is for रोअन, from रोदन. The short vowel, however, sometimes maintains its ground, as, *e.g.*, above, in कोइल, for Sk. कोकिल.

(2) The simple vowels, अ+इ, अ+उ, sometimes coalesce into the *vriddhi*, instead of the *guṇ*, which the Sanskrit law would require; but this often is dialectic. Examples frequently occur in the conjugation of verbs; as, *e.g.*, हँसै, 'he laughs', from हसइ, Sk. हसति; and probably चलौ, 2nd plur. imperat., 'walk', from the old H. चलहु.

b. The semivowels य and व, after अ or their cognate vowels, इ and उ, are often treated as vowels, so that अ+य, like अ+इ, becomes ऐ or ए; अ+व, like अ+उ,= ओ or औ; इ+य, like इ+इ,=ई, and उ+व, like उ+उ,=ऊ. Thus, as before noted, समय, 'time', becomes समै; भव, 'existence', भौ; इंद्रिय, 'the senses', इंद्री.*

(1) This principle apparently leads to the explanation of those nouns in ई and ऊ referred to in § 72. The क of the ultimate being rejected, य or व was inserted to fill the hiatus, giving us, *e.g.*, for the Sk. घोटिका, 'a mare', Prák. घोड़िआ, first a form घोड़िया, from which would successively come the forms घोड़िय, and finally, इय becoming ई, घोड़ा. By a similar process, from the Sk. बालुका, Prák. बालुआ, we should have the successive forms, बालुवा, बालुव, बालू. It may be noted here, that in the colloquial throughout Oude and the Doáb, the intermediate forms thus postulated as the original of nouns fem. in ई, still exist. In the dialect of W. Oude, *e.g.*, we have भैंसिया, (as if from a Sk. form महिषिका) for भैंसी, 'a buffalo-cow'; घोड़िया, Sk. घोटिका, 'a mare', etc., etc.†

*Vid § 79. † It is to be remembered, in investigating words of this class, that this suffix क was in Prákrit added indifferently to almost any word. Lassen's words are '*omnibus thematis*'. Vid. Lass. Inst. Ling. Prác. passim.

OF CONSONANTAL CHANGES.

Simple Consonants.

78. Any smooth mute, except ट or ड, also म, य, व, स, and ह, when single and non-initial, may be elided. The vowels thus brought together, combine, if similar; if otherwise, the hiatus often remains, as in Prákrit; but in the modern dialects, य or व is preferably inserted. Examples are, Sk. मेलकः, 'an assembly', Prák. मेलओ, H. मेला, for the older Már. मेलो; Sk. भगिनी, 'sister', H. बहिन, where the medial aspirate, ग being rejected, has arisen from the aspiration of भ; Sk. सूची, 'a needle', H. सूई; Sk. रजनि, 'night', H. रैन; Sk. चतुर्थ, 'fourth', H. चौथा; Sk. हृदय, 'the heart', H. हिय; Sk. उदय, 'rising of the sun', Old H. उए; Sk. कूप, 'a well', H. कूआ; Sk. दीप, 'a lamp', H. दिया; Sk. पूर्णिमा, 'the day of new moon', H. पून्यौ; Sk. विवाह, 'marriage', H. ब्याह, for विआह. नाक, 'the nose', for Sk. नासिका, has probably arisen from a collateral form नासका.

a. स, when elided, would seem in most cases to have first passed into ह. The older Hindí generally preserves the form in ह, and, rarely, even those in स. Thus, in the futures, we have करहि, 'thou wilt do', for करसि, 2nd sing. fut.; but in पछतैहसि, 'thou wilt regret', 2nd sing. fut., the स is preserved. After करहि, comes next करइ and finally करै. In सेादर, 'a twin brother', for Sk. सहोदर, we have an example of the less common elision of ह in nouns. The irregular *Sandhi*, अ+ओ=ओ, instead of औ, may be noted. In the case of verbs, the elision of ह medial is much more common. Additional examples are अहै for अहहि, 'is', करेा, 'do, make', for करहु, etc.

79. The labials, प, व, म, व, when medial after *á* or *a*, very commonly soften into the cognate vowel उ, which then combines with the preceding *a* into the diphthong ओ or औ. Thus the Sk. अपर, 'another', becomes in Hindí, first अवर, and then और; लवण, 'salt', becomes लोन; गमन, 'going', गौना, 'the going home of a bride'; वामन, 'a dwarf', बौना; प्रभाव, 'excellency', प्रभा. In such cases, the nasal element of म is often retained, in the form of an *Anusvár* attached to the diphthong, as in H. चौंरी, 'a whisk', for Sk. चमर. So also, the palatal य, under similar conditions, passes into the cognate

vowel इ, whence, by *Sandhi*, arises the diphthong, ए or ऐ; as, *e.g.*, in सैन, 'sleeping', for Sk. शयन; समे or समै, 'time', for समय. When इ precedes य, the य combines with it into the cognate long vowel, as in इंद्री, 'an organ of sense', for इंद्रिय.

80. A final consonant is usually rejected. Thus, यशस्, 'renown', becomes जस; आत्मन, 'self', becomes आप. By the same law, न final is dropped in all numerals; as, *e.g.*, in आठ, 'eight', दस, 'ten', for अष्टन्, दशन्.

81. Initial consonants commonly remain unchanged. The exceptions occur, for the most part, in the case of the sibilant स, initial in a conjunct;* or if in other letters, they may be traced to the disturbing influence of a neighboring sibilant or aspirate. Thus the Sk. विभूति, 'superhuman power', becomes भबूत; बुस, 'chaff', भूसा; पाश, 'a noose', फांस; वाष्प, 'vapor', भाफ.

82. When medial, hard mutes, as in other Aryan languages, are frequently softened. Examples are कागा, 'a crow', Sk. काक; सूजी, 'a small awl', Sk. सूची. The change is especially common with the cerebrals, as, *e.g.*, in घोड़ा, a 'horse', Sk. घोटक; पढ़न, 'reading', for पठन. ट more commonly passes through ड or ड़ into the cognate vowel उ, and thus loses its consonantal character entirely. But occasionally it stops at व; as in ताव, 'heat', for Sk. ताप, and in the fifties; as, *e.g.*, बावन, 'fifty-two'; चौवन, 'fifty-four'; सत्तावन, 'fifty-seven', *etc.*, where व is for the प of पांच, which remains in some other numbers of the same series; as, *e.g.*, तिरपन, 'fifty-three'. I should therefore suppose that such forms as बापन, चौपन, etc. must have preceded the forms now in use, but hitherto I have not met with them in Hindí. Maráṭhí preserves the form चौपन; but the other forms agree with Hindí. Rarely, a nasal is substituted for a cognate mute, as in पसीना, 'sweat', for Sk. प्रस्वेद.

83. Letters of one organ are often substituted for those of another. Thus, palatals are exchanged for cerebrals or dentals. The most familiar illustration is found in the case of the numerals, 41, 43, 45, 47, 48, where त is the substitute for च; as, *e.g.*, in इकतालीस, 'forty-one', for इकचालीस, Sk. एकचत्वारिंशत्. Mr. Beames has noted a large number of examples, involving the apparently cognate roots, चप, डप, टप, दब, etc., from the Sk. क्षि.†

* Vid. § 97. † Vid. Comp. Gram. § 57.

a. The cognate languages present numerous instances of the change of the palatals to the sibilants, but this is scarcely found in Hindí outside of the Rájputáná and Himalayan dialects. In the Márwárí dialect, the rule is universal, in respect to च and छ, which, although still written, are always pronounced as *s*.

84. Very common is the substitution of the cerebrals, whether initial or medial, for the dentals. Examples are numerous; as, *e.g.*, दिगा, 'side', Sk. दिक्; डर, 'fear', Sk. दर; डाह, 'burning, envy', from Sk. दह्; पड़ना, 'to fall', from Sk. पत्; टीका, 'a sectarial mark', for तिलक, which is also used; बूढ़ा, 'old', for Sk. वृद्ध. In this case, however, the cerebral is probably due to the absorption of the ऋ. Here may be noted a large class of words from the Sk. root, स्था; as ठां, 'a place', for Sk. स्थान; ठाना, 'a police-station', as if from a form स्थानकः, etc.

a. But in some cases a Sanskrit cerebral is changed to a dental, as in the Hindí, दबना, 'to be pressed down', from Sk. डप्, *etc.*

b. Through the change of ड to ड़, the cerebrals, and, through the cerebrals, the dentals, modulate into र. This is especially characteristic of the eastern Hindí, which constantly substitutes र for ड़, as also for ल. Thus, पड़ना, 'to fall', from Sk. पत्, becomes, in E. Hindí, परन; so also the regular form लड़की, 'a girl', from the root लट, appears in the *Rámáyaṇ* as लरकि. In तालाब, 'a tank', for Sk. तडाग, the cerebral ड is changed to ल. Similar is H. चेला, 'a servant, disciple', for Sk. चेट, and Már. खुटवो, 'to open', for खुलना, where ल is for ट. In कुल्हारी, 'an axe', for Sk. कुठार, ल्ह is the substitute for ठ. In the numerals, from eleven to eighteen, the द of दशन् regularly becomes र, except in सोलह, 'sixteen', where ल is the substitute. But the dialects give also सोरह, after the analogy of the other numbers in question. द is changed to ज in छाजन, 'thatching', for छादन.

85. In the standard Hindí, the Sanskrit cerebral nasal is regularly changed to the dental nasal in all Tadbhava words, as, *e.g.*, in गुन, 'virtue', for गुण; पुन, 'merit', for पुण्य; and universally in the infin. termination of verbs, wherever the laws of *Sandhi* would require णा; as in करना, 'to do, make', instead of करणा; मरना, 'to die', for मरणा. But in the Himalayan and Rájputáná dialects the reverse tendency is exhibited, the cerebral nasal being constantly preferred to the dental.

86. य initial is regularly changed to ज in all Tadbhávas, as in जुग, 'an age', for युग. It is also hardened when doubled and final, as in सूरज, 'the sun', for सूर्य्य. र is changed to ल in सलिता, 'a river', Sk. सरित्; as also in बाल, 'hair', if from वृ, 'to cover'. But this is far less common than the reverse change of ल to र, which is very frequent throughout the Hindí country.

87. The sibilants are all prone to change. श is constantly pronounced, throughout the Doáb, as स; as, *e.g.*, in दिसा, 'region', for दिशा, etc., etc. ष very commonly becomes ख, as in मनुख, 'a man', for मनुष्य; दोख, 'a fault', for दोष, etc. But in writing, ष is generally retained, and in some districts, as in Márwár, has usurped the character ख in all words whatever. ष becomes छ in छ, 'six', and छत्था, 'sixth', for Sk. षष्, षष्ठ. स becomes च or छ in लालच, 'covetousness', for लालसा. Similarly we find छोभा, 'beauty', for Sk. शोभा. The tendency of the sibilants to pass into the pure aspirate, of which the cognate languages afford so many examples, is abundantly illustrated in Hindí. Thus the श of दशन् is changed to ह in all the numerals from eleven to eighteen inclusive, as also the सं of सप्तति in the seventies throughout, except in सत्तर, 'seventy', and उनासी 'seventy-nine' which is from another root. Thus the Sk. त्रयोदशन्, 'thirteen', becomes तेरह; एकसप्तति, 'seventy-one', becomes इकहत्तर, etc., etc. This change, as regards these numerals, is found in all dialects alike; but, except in some of the Rájputáná and Himalayan dialects, it is rarely met with in other words. Certain pronominal and verbal forms of extensive or universal use, are, however, to be explained by reference to this principle. These, however, will be noted in another place.

88. Very common is the substitution of the pure aspirate ह for any of the asiprated mutes ख, घ, थ, ध, or भ. Examples are, मुंह, 'mouth, face', for मुख; मेंह, 'rain', from मेघ; कहना, 'to speak', from the root कथ्; दही, 'curdled milk', for दधि; बहरा, 'deaf', for बधिर. If initial, however, the letter commonly remains unchanged. I have only found instances of such a change of an initial aspirate in the case of भ. A notable example is found in the verb होना, 'to be', from the Sk. भू. To this may be added हांडी, 'a pot', and हुंडी, 'a cheque', for Sk. भांड, भुंड. This change of these aspirated letters is more common in the old Púrbí than in modern literature; additional examples will be found in the section on the dialects.

89. Before leaving this subject of the changes of single letters, it may be well to refer to an old Prákrit habit of adding to various words the affix क. This Prákritic क is not to be confounded with the Sanskrit affix क, which is added to roots to form adjectives and nouns of agency. Unlike that, this Prákrit क is wholly unmeaning.* Although, in modern Hindí, this affix has commonly disappeared, yet its former existence is to be noted, as having influenced the form of a great number of modern words. And even so late a writer as Tulsí Dás, *circ.* 1600 A. D., frequently uses nouns, pronouns, and numerals, with this old Prákrit affix.† We shall have frequent occasion hereafter to refer to this usage.

90. The Hindús have an odd habit of inverting syllables, which should be remembered in the investigation of obscure words. Thus, in the west, people say मतबल for मतलब, 'object'; in the Doáb, नहान, 'bathing', for हनान, Sk. स्नान, and बोराम for बोमार, 'sick'; in Tirhut and Garhwál, चहुंपना, for पहुचना, 'to arrive', etc., etc.

OF CONJUNCT CONSONANTS.

91. This subject of the treatment of conjunct consonants in Hindí, is so extensive and complicated, that the limits of this work will not allow us more than to indicate the general principles which have operated in the case. We shall enter into detail only so far as may be necessary briefly to illustrate these general laws, and refer the student for a full discussion of the subject to Mr. Beames' Comparative Grammar.‡

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* Even Sanskrit contains many words thus formed; as, *e.g.*, घोटक, 'a horse, कण्टक, 'a thorn'; मेलक, 'an assemblage', etc. But in Prákrit the use of this affix was greatly extended. On this subject, which is of some etymological importance, the student may consult Vararuchi, Prákr. Prak. iv, (25); Lassen, Inst. Ling. Prac. pp. 288, 460, 461, 475.

† Vid. § 105, *h*.

‡ It is proper that I should here express my indebtedness to Mr. Beames for much in this chapter, more especially in the present section. Although the substance of this chapter was written prior to the appearance of Mr. Beames' work, I have derived from him many additional examples, and have remodeled this section, with a view to greater brevity and clearness, somewhat after the plan of his chapter on 'Compound Consonants'.

92. The general principles which regulate the treatment of conjunct consonants in Tadbhava words, may be briefly summed up under two heads, *viz.*:

(1) Where the members of the conjunct are of equal or nearly equal strength, the Hindí, in older words, rejects the first of the two consonants; in those of later formation, it separates them by a vowel.

(2) Where the members of the conjunct are of unequal strength, as a general rule, the stronger remains, and the weaker is dropped. In some cases, however, the remaining consonant, under the influence of the vanishing letter, is itself modified, and often transferred to another order.

a. Prior to the rejection of one element of a conjunct, there was, in the Prákrit period, an assimilation, in the case of strong conjuncts, of the first to the second consonant; and, in the case of mixed conjuncts, of the weaker to the stronger. Not a few examples of this earliest process are preserved in Hindí; as, *e.g.*, in पत्थर, 'a stone', मक्खी, 'a fly', and the old form, हत्थ, 'hand', for the Sk. प्रस्तर, मक्षिका, and हस्त. Further illustrations will be found below.

b. When, under the application of these rules, a conjunct has been reduced to a simple consonant, a short vowel, originally preceding the conjunct, is usually lengthened in compensation. But when long and heavy syllables follow, and in a few other cases, this compensatory lengthening of the vowel is sometimes neglected.

c. For the interpretation of these general principles, it is to be remembered that the first four letters of the five '*vargs*' are called *strong*, and all the others *weak* letters.* It is further to be noted, that in the practical application of these principles, the strong letters are regarded as of equal strength, but the weak letters vary in strength among themselves.†

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* Vid. § 6.

† Mr. Beames arranges the weak consonants in the order of their strength, as follows, *viz.*: first the nasals, then the sibilants, and, last of all, the semivowels. The nasals and the sibilants he regards as of equal strength. The semivowels he arranges in the following order, beginning with the strongest; *viz.*, व (with the power of ब), य (with the power of ज), ल, र, व (softened to उ), य (softened to इ). Vid. Comp. Gramm. p. 360.

93. The following examples and remarks will illustrate the above rules. In the following strong conjuncts, the first consonant is rejected; मोती, 'a pearl', for Sk. मौक्तिका; दूध, 'milk', Sk. दुग्ध; सात, 'seven', Sk. सप्तन्. The vowel remains short in युत, 'connected', for युक्त; and generally when an accented syllable has in Sanskrit followed the conjunct; as in उठना, 'rising', from Sk. उत+स्था. Most strong conjuncts, in words written as Tatsamas, are by the common people among the modern Hindús, divided in pronunciation. Thus, शब्द, 'a word', becomes सबद; तिप्त, 'satisfied', तिरपत; कर्म्म, 'work', करम, etc.

94. In the following conjuncts, the elements being of unequal strength, the weaker is rejected; *viz.*, अग्नि, 'fire', H. आग; ऊर्ण, 'wool', H. ऊन; गर्भिण, 'pregnant', H. गाभिन; ज्योतिष, 'astrology', H. जोतिष; प्रावृष, 'the rains', H. पावस; मूल्य, 'price', H. मोल; स्नेह, H. नेह; स्त्री, 'a woman', H. तिया.

a. र following प in a conjunct is very often separated from it by *a*; as in परछाईं, 'shade', Sk. प्रतिछाया; प्रकाश, 'brightness', H. परगास, प्रशाद, 'favor', परसाद, etc.

b. The root ज्ञा, 'to know', becomes जा, as in जानना, 'to know'; this is further weakened to य, in सियाना, 'wise', and अयान, 'foolish', for सज्ञान, अज्ञान.

95. A nasal initial in a conjunct with a mute usually vanishes, leaving *Anusvár*, and lengthening a preceding short vowel. This class of words is very numerous. Examples are कांटा, 'a thorn, Sk. कण्टिक; चांद, 'the moon', Sk. चन्द्र; तांबा, 'copper', Sk. ताम्र, etc.

96. य, र, and व, in a conjunct with a dental, disappear, transferring the dental to their own organ. Thus the conjunct त्य becomes च in सच, 'true', for Sk. सत्य, and मीच, 'death', Sk. मृत्यु. द्य becomes ज in आज, 'to-day', Sk. अद्य; ध्य becomes झ in सांझ, 'twilight', Sk. सन्ध्या. र very often modifies the dental, if first, and more rarely, if second in the conjunct. Examples are, वाट, 'a road', Sk. वर्तन; बूढ़ा, 'old', from Prák. वड्ढक, for Sk. वृद्ध; पाट, 'cloth', Sk. पत्र; छोटा, 'little', Sk., क्षुद्र. This assimilation, in the case of a labial, is much more rare. The chief examples are afforded by the numerals, in the combinations of द्वि, 'two', as बारह, 'twelve', for Sk. द्वादशन; बाईस, 'twenty-two', Sk. द्वाविंशति, etc. Analogous is the derivation of आप, 'self', from the Sk. आत्मन.

97. A sibilant, in a conjunct with a stronger letter, disappears,

commonly aspirating the remaining consonant. Thus, we have हाथी, from Sk. हस्तिन्, 'an elephant'; पच्छिम, 'west', Sk. पश्चिम; थन, 'an udder', Sk. स्तन; सूखा, 'dry', Sk. शुष्क; आठ, 'eight', Sk. अष्टन्. In some cases the aspirate assumes a separate existence, and is even transferred to the beginning of a syllable; as in हड्डी, 'a bone', Sk. अस्थि; हनान, 'bathing', Sk. स्नान; पुहुप, 'a flower', Sk. पुष्प. For a conjunct formed by क, त, or प preceding a sibilant, the regular substitute is छ. Thus क्षय, 'destruction', becomes छय; अक्षर, 'a letter', अछर; मत्स्य, 'a fish', मछ; ईप्सित, 'desired', इच्छित.

a. But, in conjunction with क, the sibilant often merely leaves an aspiration, without changing the letter, as, in old Hindí, आखर, 'a letter', for Sk. अक्षर, and मक्खी, or माखी, 'a fly', for Sk. मक्षिका.

b. In a large class of words beginning with स्थ, chiefly derivatives of the root स्था, 'to stand', the dental has been transferred to the cerebral *varg.* Such are, *e.g.*, the words, ठां, 'a place', ठांना, 'a police station'; ठाढ़ा, 'erect', Mar. कठा, 'where', etc., etc. With a weaker letter the sibilant remains, as in अवसि, 'necessary', for Sk. अवश्य, etc.

98. While the foregoing exposition of the phonetic laws which have operated in the development of the Hindí, is necessarily but brief and incomplete, it is hoped that it may at least indicate the path of research to the student; and aid him in interpreting the various strange and irregular forms which one often encounters in old Hindí books, and in the diverse local dialects of modern Hindí.

OF DIALECTIC PECULIARITIES.

99. Before leaving this general subject, it will be advisable, as a preliminary to the subject of declension and conjugation, to notice briefly the peculiar characteristics of the chief dialects exhibited in this grammar. These peculiarities are both lexical and etymological. Notable differences often obtain in words chosen to convey the most common ideas. Thus, 'to send', in the standard dialect, is भेजना, in Márwárí, मेलवो; in the E. पठावन. 'To call', in the standard dialect, is बुलाना, in the *Rámáyan.* बोलन, in E. Hindí, S. of Allahabad, गोहरावन. But the indication of these lexical differences, belongs to a dictionary rather than a grammar.

100. As to differences in the forms of words, these respect, in some instances, merely individual letters; the word, both in its root and termination, remaining essentially the same. Some dialects, again, in some cases, present us with an inflectional system, so different from that prevailing elsewhere, as to compel us to postulate for it a separate origin. Thus, in such different forms as, *e.g.*, eastern H. बर, High Hindí, बड़ा, K. बड़ो, B. बड़ो, 'great', we have nothing which is not explicable by the laws of phonetic change. But, on the other hand, in the case of the futures चलूंगा, E. Hindí, चलब, B. and K. चलिहौं, 'I will go', we have differences inexplicable by any phonetic law, and must therefore assign each of these variant forms to a different origin. Differences of this latter sort, can only be exhibited in detail, when we come to treat of declension and conjugation. It will suffice at present to indicate briefly a few distinguishing peculiarities of the various dialects.

101. In the Braj, the inflectible आ final of the standard dialect, (for Prák. ओ, Sk. अः,) in adjectives, and verbs, commonly appears as औ; but in nouns, the Prákritic ओ has become आ. Often in verbs, and more rarely in nouns, ए final is *vriddhied* to ऐ. *Anusvár* is used much more freely than in High Hindí. Short *a* in close roots is very often lengthened; as, *e.g.*, in राखनौं for रखना, 'to keep'; चालनौं, 'to walk', for चलना; सांच, 'true', for सच.

102. The Kanaují is related closely to the Braj. Where the Braj, as above, has औ, the Kanaují retains the Prákrit ओ. ए final remains unaltered. *Anusvár* is used in season and out of season.

103. The Márwárí and Mairwárí agree with the Kanaují in presenting ओ instead of the inflected आ, and extend this usage so as to include nouns, saying, *e.g.*, घोड़ो, instead of घोड़ा, 'a horse', etc. आ is preferred to a medial *a*, as in Braj, as in लागणो 'to adhere', for लगना, माटो, for मट्टी, 'earth', etc. These dialects, and, it is said, the Rájputáná dialects generally, agree in that, unlike those of the Ganges valley, they constantly prefer the cerebral nasal ण to the dental न. Thus, the standard forms, अपना, 'own', होना, 'to be', are, in Marwárí, अपणो, होणो. Quite peculiar, again, is the aversion of these dialects to the letter ह; which, when medial, is very commonly dropped; the concurrent vowel-sounds then coalesce, according to the rules of *Sandhi*. Thus, कहना, 'to say', becomes, in Már., कैबो, for

कहवो, from कहिवो; चाहिये, 'ought', चैये; साहिब, 'sir', becomes साब;* शहर, Ar. شهر, 'a city', सैर; पहिला, 'first', पैलो; कहेा, 'said', कयो, etc. But in S. Rájputáná, ह is very commonly substituted for स, as, *e.g.*, in हमझ, 'understanding', for समझ, etc. The Ar. تخت, 'a throne', becomes तगत; the Persian پادشاہ, 'a king', बाद्शेा. ल initial becomes न in नानत, 'a curse', for Ar. لعنت; and नन्दन, 'London'. The Sk. अदभुत, 'wonderful', is transformed into उदबुध.

a. As appears from the above examples, in the Rájputáná dialects इ is very commonly preferred to अ in unaccented syllables. I have obtained no written examples, but it is evident that the *Sandhi* ऐ, in the above cases, must have arisen, not from अ+अ, but अ+इ. Occasionally, य or व is inserted between the concurrent vowels, as in कवावेा, for कहावेा (कहाना); सायब, for साहिब, etc.

104. Inasmuch as the Kumáoní and Garhwálí, so far as we know, possess no literature, our materials for the illustration of these dialects are comparatively scanty. But it will be abundantly evident from the sequel, that their affinities are not with the contiguous dialects of the valley of the Ganges, but with those of Rájputáná. We note, especially, the preference of the cerebral to the dental nasal, as in अपणा, 'own', for अपना; बणायेा, 'made', for बनाया, and in infinitives generally, as रोणे, 'to cry', for रोना. There are also indications of the same aversion to ह, that we have noted in the Rájputáná dialects. Thus, in Garhwálí we hear ओलो, 'he will be', for होइलो, H. H. होगा. In Kumáoní, कां, and यां, 'where', 'here' stand for कहां, यहां; and कौणे, for कहना, 'to say'. The *Sandhi* in this last case indicates a previous substitution of उ for the unaccented अ, instead of इ, as in W. Hindí. स becomes ह in हांखिला, 'a honey-comb', for सांखिला; and च becomes स in तिस्सेा, 'under', for नीचे. Very many nouns terminate in उ or ऊ as in archaic Hindí, as, *e.g.*, खाडू, 'a sheep'. These dialects are marked in general by great abbreviation, especially of verbal forms, but this will be illustrated in the tables of conjugation.

105. Coming to the eastern dialects, that of the *Rámáyan* claims special attention. It should be observed, however, that Tulsí Dás has allowed himself the utmost freedom in drawing grammatical forms from various Hindí dialects, and even from the old Prákrit, as the exigencies of the metre, or his personal fancy might suggest.

* For this *Sandhi*, Vid. § 77, *a*, (1).

The student should of course carefully discriminate between such foreign elements, and those which are distinctive of that form of Hindí in which the poet wrote. Although, *e.g.*, the Braj perf. part. in यौ, and the K. in ओ are often found in the *Rámáyaṇ*, as also the Bhoj. perf. in ल, neither of these are to be regarded as belonging to the old Púrbí, in which the poem is written.

a. The Prákritic term. ओ, which elsewhere appears as आ, ओ, or औ, is, in the *Rámáyaṇ*, regularly reduced to अ. Thus दूल्हा, 'a bridegroom', becomes दूलह; तीसरा, 'third', तीसर; जीता, perf. part., 'conquered', जीत; बड़ा, 'large', बर, *etc.* Many nouns which in High Hindí end in the silent *a*, in the *Rámáyaṇ* terminate in उ. Examples are numerous, as सरु, 'an arrow', सिरु, 'the head', मुंहु, 'the face', for the modern standard forms, सर, सिर, मुंह.*

b. Diphthongs are often resolved into their elements, especially in the conjugation of verbs, as, *e.g.*, करइ, for करे; भयउ, for भयो. These forms have frequently been referred to a careless style of writing; but we think that investigation will show that they are, in most instances, *boná fide* grammatical forms. The dicœresis of the vowels will, in most cases, be found to indicate the elision of an original consonant. Thus करइ, 'he does', stands for a Prákrit form, करति, for Sk. करोति, where त has been elided. But we shall have occasion to notice this matter again hereafter.

c. For ई, इय is sometimes written, as in जियव, for जीव. Some words are written indifferently with आव, आउ, or औ; thus we find रावरे, राउरे, and रौरे, all signifying 'your excellency'. ऐ is sometimes written for अय as in ऐन, for अयन, 'a place'.

d. ए is very often substituted for अ or इ, before affixes and suffixes. Thus, we have बारेक, 'a child', for बालक; भयेउ, 'was', for भयउ; कहेहु, 'say', for कहहु, etc. This change never occurs in roots, except in the final vowel. This ए, thus derived, is prosodially common, but more often short than long.

e. Quite characteristic is the frequent allowance of an hiatus,

* This final *u* is the characteristic vowel of the final diphthong *o* of the Prák. nom. sing. This termination represents a stage of the language immediately preceding the modern forms, in which, the *u* being no longer sounded, it is no longer written, so that all this class of words are reduced to the form of nouns ending in a silent *a*.

where both Sanskrit and modern Hindí would avoid it, either by *Sandhi*, or by the retention or insertion of a consonant. Thus we have पिअ, 'husband', for Sk. प्रिय, modern Hindí, पिय; सुअन, 'a son', for सुवन; जिअत, 'living', for जियत, etc. The semivowels य and व are often softened to इ and उ, producing a hiatus, which is suffered to remain; as, *e.g.*, पिआर, 'love', for प्यार; दुआरे, 'at the door', for द्वारे.

f. Quite characteristic is the very frequent substitution of the simple aspirate ह for an aspirated mute.* Thus we find, लाह, 'gain', for लाभ; कोह, 'anger', for क्रोध; नाह, 'lord', for नाथ, etc., etc. Instances of this change occur in every dialect, but it is especially common in the *Rámáyaṇ*.

g. The cerebral ड़ *ṛ* does not occur. Its place is usually taken by र, 'as in परे, 'they fell', for पड़े; लरकिन, obl. plur., 'girls', for लड़कियों. But sometimes an original ट for a modern ड़ is retained; as in घट, 'an earthen jar', for the modern घड़ा. र is also very commonly preferred to ल as in तरे, 'under', for तले; दूबरि, 'thin, lean', for दुबली; दिखरायो, 'showed', for दिखलाया. न is regularly substituted for ण, as in गुन, 'virtue', for गुण; and स, for श, as in सोक, 'grief', for शोक.

h. The unmeaning Prákritic suffix क is of frequent occurrence.† The following instances may be noted: of nouns; दारिका, 'a wife', मुठिका, 'the fist', नौका, 'a ship', for दारा, मुट्ठी, and नौ; of numerals, चारिक, 'four', पचासक, 'fifty', कोटिक, 'a crore'; of pronominals, etc., कितिक, 'how much', ककुक, 'some', बहुतक and बहुतेक, 'much', कबहुंक, 'ever'.

106. The modern eastern dialects exhibited in this work, are exclusively colloquial, and their peculiarities need be only briefly noticed. The Avadhí, or dialect of Oude,‡ as well as the Riváí, bordering it on the S., are both characterized by the existence of the same short ए which we find in the *Rámáyaṇ*. Abundant illustrations will be found in the tables of conjugation. In the Avadhí, all masculine nouns are commonly made to terminate in वा or उना in the nom. sing. Thus, तोता, 'a parrot', is in Av. तोतौना, or तोतवा; घर, 'house', घरौना or घरवा, etc. || Feminine nouns commonly terminate in या or वा. A final vowel, long in High Hindí, is shortened before या, but remains long before वा. Thus नदी, 'a river', becomes नदिया or नदीवा; बालू, 'sand', बलुया, etc.

* Vid. § 88. † Vid. § 89. ‡ Sometimes called Kosalí. || Observe that, by *Sandhi*, *a* or *á* + *u* = *au*.

n. These forms in या, it may be observed, occur commonly in the Kanaují dialect also. The forms in वा I have heard often on the frontiers of Bíwá, and should suppose that they were as common there as in Oude.

107. Mr. Beames has indicated, in the Journ. R. A. Soc.,* the following peculiarities of the Bhojpurí dialect. The *guṇ* and *vriddhi* vowels are preferably left uncombined, so that, *e.g.*, for ए and ओ we have अइ, आउ. The final inflected आ, is often shortened to *a*. Soft are preferred to hard mutes, as, *e.g.*, in भोगानां 'to throw', for फेंकना. ल very commonly becomes र, and ष, स. र is substituted for ड़, as in the *Rámáyaṇ*; thus घोड़ा, 'a horse', becomes घोर. For the inflected आ of substantives in High Hindí, इआ or उआ are constantly substituted, as in करिआ, 'black', for काला; बेटुआ, 'a son', for बेटा.†

CHAPTER IV.

OF SUBSTANTIVES.

Gender.

108. Hindí substantives are affected by gender, number and case. We have first to consider the subject of gender. Only two genders, masculine and feminine, are recognized. The neuter of Sanskrit, (which has been retained in the Maráṭhí,) the Hindí, as well as the closely related Panjábí, has lost, so that the gender of many nouns is of necessity ambiguous, being apparently determined solely by popular usage.

109. As a general principle, Sanskrit nouns, introduced into Hindí, if masculine or feminine, retain their original

* Vol. III, Part 2.

† I judge that the hiatus here marks the place of an original Prákritic *k*; the forms are therefore older than those in *á* or *o*, or even those found elsewhere in *iyá* and *uyá*.

gender; or if neuter, become masculine in Hindi. But there are many exceptions to this principle.

a. Among the most common exceptions may be noted the following words, which, although masculine in Sanskrit, have become feminine in Hindí, *viz.*: आग (Sk. अग्नि), 'fire'; आंच (Sk. अर्चि), 'flame'; घाम (Sk. घर्म्म), 'heat of the sun'; झंकार, 'a tinkling'; धूप, 'incense'; बास (Sk. वास), 'odor'. बयार, 'a strong wind', if derived, as some say, from the Sk. masculine, वायु, is another common illustration; but the original identity of the two words is not certain.

b. The following Sanskrit masc. nouns, are in Hindí commonly reckoned fem., though occasionally masc., *viz.*; जय or जै, 'victory'; तान, 'a tune'; दाह, 'burning', and, from the same Sanskrit root, डाह, 'envy', 'malice'. आंख, 'the eye', वस्तु, 'a thing', and गात, 'the body', from the Sk. neuters, अक्षि, वस्तु and गात्र, have become fem. So also देह, 'the body', and पुस्तक, 'a book', in Sanskrit, masc. or neut., are fem. in Hindí. मृत्यु, 'death', masc. or fem. in Sanskrit, in Hindí is always fem., as also is the derived Tadbhava, मौच.

c. Of the contrary change from a Sanskrit fem., to a Hindí masc., I have noted only one common example, *viz.*, मोती, 'a pearl', from Sk. मौक्तिकं.

d. In some cases, the reason of the change of gender may perhaps be found in the influence of coexisting Urdú equivalents. Thus, *e.g.*, the words बयार, वस्तु, पुस्तक, may have become fem. through the influence of the Urdú, ہوا, چیز and کتاب. In the case of some Tadbhavas, the words may possibly not be, in fact, descended directly from the Sanskrit, but from similar Prákrit words, which have not been preserved in literature.

110. Although, as thus appears, the gender of a Hindí word is often apparently quite arbitrary, yet there are certain rules by which the gender of most nouns may be known. These rules respect, either the signification of nouns, or their terminations. As respects their signification, we have the following principles to guide us.

111. The following are masculine, *viz.*:—

(1) All names of males.

(2) Names of large, or coarse and roughly made objects, as contrasted with small, or more finely made objects of the

same kind; as गाड़ा *gáṛá*, 'a cart', in contrast with गाड़ी *gáṛí*, 'a carriage', fem.; रस्सा *rassá*, 'a heavy rope', पोथा *pothá*, 'a tome'; in contrast, respectively, with रस्सी *rassí*, 'a small rope', and पोथी *pothí*, a book'.

(3) Names of metals, alloys, precious stones, and rocks generally; as सोना *soná*, 'gold'; रूपा *rúpá*, 'silver'; जस्ता *jastá*, 'pewter'; हीरा *hírá*, 'a diamond'; कंकर *kaṇkar*, 'nodular limestone.'

Exc. The following are feminine, *viz.*; चांदी *chándí*, 'silver'; and compounds in which मृत्तिका or मक्खी (मक्षिका) is the last member, as पांडुमृत्तिका *páṇḍumṛittiká*, 'opal'; सोनामक्खी *sonámakkhí*, 'goldstone'.

(4) Names of the year, of the months, of the days of the week, and of the astrological *Karaṇs*; * as संवत *samvat*, 'a year'; बुध *budh*, 'Wednesday'.

(5) Names of mountains and seas, whether common or proper; as पहाड़ *paháṛ*, 'a mountain'; सागर *ságar*, 'the ocean'; गिरि *giri*, 'a mountain'; विंध्य *vindhya*, 'the Vindhya range'.

(6) Names of the heavenly bodies, as सूर्य्य, pronounced *súraj*, रवि *ravi*, etc., 'the sun'; शुक्र *shukr*, 'the planet Venus'; केतु *ketu*, 'a comet'.

(7) Most words denoting affections of the mind; as प्रेम *prem*, 'love'; कोप *kop*, 'anger'; लोभ *lobh*, 'avarice'.

Exc. All Sanskrit nouns of this class in आ *á* final are feminine; as इच्छा *ichchhá*, 'desire'; also the three following, *viz.*, अड़ैंच *aṛaiṇch*, 'enmity'; क्रुध *krudh*, and occasionally, क्रोध *krodh*, 'anger'.

(8) All nouns denoting agency or relationship. This includes the following:

a. Many nouns in ता *tá*, from Sanskrit bases in तृ *tṛi*; as दाता *dátá*, 'a giver'; योद्धा *yoddhá*, 'a warrior', from यु *yu*, 'to fight'; where the final ता *tá*, for the sake of euphony, has been changed to धा *dhá*.

b. Some nouns in ई *í*, from Sanskrit bases in इन *in*, as कारी *kárí*, 'a doer', and its compounds.

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* The Pundits reckon eleven *Karaṇs*, seven moveable, and four fixed, of which two equal a lunar day.

c. A large class of Sanskrit nouns in क *k*; as उपदेशक *upadeshak*, 'an instructor'; रचक *rachak*, 'a maker'.

d. Another large class of Sanskrit nouns in न *n* (ण *ṇ*), especially common in poetry, as the last member of compound words; as हरण *haraṇ*, 'a remover'; दुखभंजन *dukhbhañjan*, 'a destroyer of grief'; पतितपावन *patitpáwan*, 'purifier of the guilty'.

e. A large class of compounds, in which the last member is a Sanskrit root, either unchanged, or affected with *guṇ*; as रजनीचर *rajníchar*, 'a demon', lit. 'night-walker', धरनीधर *dharnídhar*, 'supporter of the earth; पापहर *páphar*, 'remover of sin'.

f. A numerous class of Tadbhava substantives in या *yá* (इया *iyá*, इय्या and ऐया); as गवैया *gawaiyá*, 'a singer'; लेवैया *lewaiyá*, 'a taker'; ढंढोरिया *ḍhanḍhoriyá*, 'a crier'.

112. The following are feminine, *viz.*:

(1) All names of females.

(2) Names of the lunar days; as दूज *dúj*, 'the second'; अष्टमी *ashṭamí*, 'the eighth'; अमावस *amávas*, 'the day of new moon'.

(3) Most names of rivers; as गंगा *gangá*, 'the Ganges'; लवना *lavaná*, 'a river in Tirhut'.

Exc. सोन *son*, 'the Sone', सिंधु *sindhu*, 'the Indus', and ब्रह्मपुत्र, 'the Brahmaputra', are masculine.

113. As to the gender of trees, plants and flowers, no general rule can be given, further than this, that the majority of names, especially of large trees, are masculine. The many various names of the lotus, as *jalaj, saroruh, kamal*, etc., are all masculine. But the names of a large number of plants and fruits are feminine. As the most of these are rarely used, it is not necessary to enter into further detail here.

114. It would not be easy to assign a reason for these rules in every case. In some instances, doubtless, the gender of the prevailing common term, has determined the gender of the individuals included under it. Thus, names of mountains are probably masc., because the generic terms, *parbat, giri*, etc., signifying 'mountain', are masc. So, probably, names of metals, etc., are masc., because the common terms, *dhátu*, 'a metal', *patthar, páshán*, etc., 'a stone', *ratn*, 'a jewel', are masc. In the case of the exceptions, *chándí*, and the compounds of *mṛittiká* and *makshiká*, the fem. terminations *á* and *í* have occasioned the deviation from the rule. So also, the days of the week are reckoned masc., because the words, *din, divas*, etc, 'a solar day', are masc.; but the names of

the days of the month are fem., as following the gender of *tithi*, 'a lunar day'. Still, at last, the ultimate reason for these rules must be found in the imagination of the people, which assigned the gender of inanimate objects, according as masculine or feminine attributes were supposed to be predominant in them.

115. The following rules have respect to the terminations of nouns.

Nouns having the following terminations are masculine, *viz.* :—

(1) Most Tadbhava nouns in आ *á* or आं *áṇ* final; as घड़ा *ghaṛá*, 'an earthen jar'; डेरा *ḍerá*, 'a tent'; झोला *jholá*, 'a wallet'; धूआं *dhuáṇ*, 'smoke'.

Exc. Diminutives ending in इया are feminine, as, *e.g.*, थैलिया *thailiyá*, 'a small bag'; चिड़िया *chiṛiyá*, 'a small bird'; फुड़िया *phuṛiyá*, 'a boil'. The following are also fem., *viz.*: गूआ *guá*, 'betel nut'; झींगा *jhíṇgá*, 'a shrimp'; टोआ *ṭoá*, 'the act of feeling'; बिरियां *biriyáṇ*, 'time'. ठां *ṭháṇ*, 'a place', is masc. or fem.

N. B. Tadbhava masc. nouns in *á* may be recognized as such, by their uniform inflection of *á* to *e* in the oblique cases of the singular.

(2) Most nouns in उ *u* or ऊ *ú*, in their diphthongs, ओ *o* or औ *au*, or in the cognate semivowel व *v*, whether with or without *Anusvár*; as मधु *madhu*, 'honey'; कलेऊ *kaleú*, 'a luncheon'; चढ़ाओ *chaṛháo*, 'an ascent'; महयौ *mahyau*, 'buttermilk'; भाव *bháv*, 'an emotion'; गांव *gáṇw*, 'a village'.

The following lists comprise all common exceptions.

a. Nouns fem. in उ *u.*

अचक्षु *achakṣhu*, 'spectacles'.
आयु *áyu*, 'age'.
इक्षु *ikṣhu*, 'sugarcane'.
चंचु *chañchu*, the 'beak of a bird'.
जंबु *jambu*,* 'the rose-apple'.
तर्कु *tarku*,* 'a spindle'.
वस्तु *bastu*,* 'a thing'.
मृत्यु *mṛityu*,* 'death'.
रेणु *reṇu*, 'sand'.

b. Nouns fem. in ऊ *ú*, ऊं *úṇ*.

आफू *áphú*, 'opium'.
उलू or ऊलू *ulú* or *úlú*, 'a kind of [grass'.
गू *gú*, 'excrement'.
जूं *júṇ*, 'a louse'.
दारू *dárú*, 'ardent spirits'.
बालू or बारू *bálú* or *bárú*, 'sand'.

*Also rarely masculine.

चमाऊ *chamáú*, 'shoes fixed to pat-
चमू *chamú*, 'an army'. [tens'.
चंपू *champú*, 'a work in alternate prose and verse'.
जागू *jágú*, 'a place'.
भू *bhú*, 'the earth'.
रेहू पेहू *rehú pehú*, 'abundance'.
लावू *lávú*, 'a pumpkin'.
लू *lú*, 'the hot wind'.
सारू *sárú*, 'a starling'.

c. Nouns fem. in ओ *o*, ओं *oṇ*.

छाओं *chháoṇ*, 'shade'.
जोखों *jokhoṇ*, 'risk'.
वाओ *báo*, 'wind'.
भौं *bhoṇ*,* 'the eyebrow'. [wan'.
सलनो *salno*, 'the full moon in Sá-
सरसों *sarsoṇ*, 'a kind of mustard'.
सों *soṇ*, 'an oath'.

d. Nouns fem. in औ *au*, औं *auṇ*.

गौं *gauṇ*,† 'opportunity'.
दौं *dauṇ*, 'flame'.
पौ *pau*, 'the one in dice'.
लौ *lau*, 'the flame of a candle'.

e. The following in व *v*, are feminine, *viz.*: नेव *nev*, 'a foundation'; टेव *ṭev*, habit, custom'; राव चाव *ráv cháv*, 'merriment'.

f. The following are of either gender, *viz.*: खराऊं *kharáúṇ*,‡ 'wooden sandals'; ठाओं *ṭháoṇ*, 'a place'; सहाऊ *saháú*, 'help'.

Rem. Many words are written indifferently with one or another of these cognate letters; as, *e.g.*, वाओ or वाव; भाव or भाऊ; सों or सूं; भौं or भौं, etc.; but as this does not affect their gender, it has not been thought necessary to repeat them under each list.

(3) Abstract nouns in त्व *tva* and य *ya* final are all masculine; as ईश्वरत्व *ishvaratva*, 'godhead', from ईश्वर *ishvar*, 'God'; राज्य *rájya*, 'a kingdom', from the base राजन *rájan*.

a. These are all Tatsamas and are all derived from concrete nouns. When, in any case, a Tadbhava form exists, derived from such a Tatsama, its gender is commonly determined by that of the Tatsama, according to § 109; as, *e.g.*, *ráj*, for *rájya*, masc.

(4) Nouns formed with the suffixes ज *j*, 'born of', पन *pan*, पना *paná*, or पा *pá*, English, 'hood', 'ness', are all masc.; as जलज *jalaj*, 'a lotus', from जल *jal*, 'water', and the suffix ज *j*, lit. 'the water-born'; लड़कपन *laṛakpan*, 'childhood'; बुढ़ापा *buṛhápá*, 'old age'; मूरखपन *múrakhpan*, 'foolishness'.

*Also *bhauṇ*. † Occasionally masc. ‡ In the E. always fem.

Rem. The anomalous form लुच्चपनी *luchchhpaní* is fem.

(5) Nouns in न *n* (ण *ṇ*) are both masc. and fem.; but the majority are masc. Among masculines in न *n* may be particularly noted the following, *viz.*:

a. All nouns of agency; as दहन *dahan*, 'a consumer'; गंजन *ganjan*, 'a destroyer'; etc.

b. A large class of Tatsamas, (Sanskrit neuters,) as अयन *ayan*, 'a place'; दान *dán*, 'a gift, alms'; दर्पण *darpan*, 'a mirror'; ज्ञान, *gyán*, 'knowledge'.

c. A few abstract nouns from Sanskrit nouns in *n* final in a conjunct; as यत्न *yatn*, commonly pronounced and often written as a Tadbhava, जतन *jatan*, 'labor'; स्वप्न *svapn*, 'sleep'.

d. Add to these a large class of verbal nouns in न *n* (Tadbhavas); as चलन *chalan*, 'going, walk'; करन *karan*, 'action, deed'; मारन *máran*, 'slaughter'.

Exc. The following list comprehends most common fem. nouns in न *n*:

अदवान *adván*, 'braces for tightening a bedstead'.
आनवान *ánván*, 'spirit, proper pride'.
आवनआवन *ávanávan*, 'tidings of arrival'.
उतरन *utran*, 'fragments', 'cast-off clothes'.
ऊन *ún*, 'wool'.
कान *kán*, 'shame'.
कैन *kain*, 'a bamboo twig'.
खिरकिन *khirkin*, 'a window'.
घिन *ghin*, 'disgust'.
छान *chhán*, 'a bamboo frame for a thatch'.
धरन *dharan*, 'a beam', 'accent'.
धुन *dhun*, 'propensity', 'ardor'.
फूटन *phúṭan*, 'a quarrel'.
बकायन *bakáyan*, 'the name of a tree'.
रहन *rahan*, 'method'.
रैन *rain*, 'night'.
सुटकुन *suṭkun*, 'a rod'.
सूंघन *súnghan*, 'act of smelling'.
सूथन *súthan*, 'drawers'.
सैन *sain*, 'a hint', 'a wink'.
हुन *hun*, 'name of a coin'.

116. Nouns which have the following terminations are feminine, *viz.*:

(1) Pure Sanskrit nouns in आ *á* final. Under this head, we may note especially:—

a. Nouns in आ *á* and ना *ná* (णा *ṇá*), from roots either unaltered or affected with *guṇ*, as, from the root इच्छ्, इच्छा *ichchhá*, 'desire'; from तृष्, तृष्णा *tríshṇá*, 'thirst'; from लिख्, लेखा *lekhá*, 'a line'.

b. Abstracts in ता *tá*, derived from nouns and adjectives; as, from नम्र, 'courteous', नम्रता *namratá*, 'courtesy'; प्रभु, 'lord', प्रभुता *prabhutá*, 'lordship'. These are very numerous.

Exc. A few Tatsama nouns in आ *á*, from bases in अन *an*, are masculine, according to § 109. The principal of these are अणिमा *aṇimá*, 'the faculty of becoming invisible'; मूर्द्धा *múrddhá*, 'the head'; यक्ष्मा *yakṣhmá*, 'pulmonary consumption'; श्लेष्मा *shleṣhmá*, 'the phlegmatic humor'.

Rem. But the following, from bases in अन *an*, have become fem. in Hindí; *viz.*, प्लीहा *plihá*, 'the spleen'; महिमा *mahimá*, 'majesty'. तारा *tárá*, 'a star', is both masc. and fem.

(2) Many nouns in इ *i* final are feminine.

a. Under this head are to be noted, especially, all abstract nouns in ति *ti* and नि *ni*; as मति *mati*, 'the mind'; संगति *sañgati*, 'intercourse'; ग्लानि *gláni*, 'weariness. Under this class come also such nouns as वृद्धि *vriddhi*, 'increase'; बुद्धि *buddhi*, 'wisdom'; where the final affix ति *ti* has become धि *dhi* by *sandhi*.

Exc. But the following nouns in इ *i* are masc., *viz.*:

a. Names of animals, as कपि *kapi*, 'a monkey'; कृमि *kṛimi*, 'a worm'.

b. All compounds with धि *dhi*; as परिधि *paridhi*, 'circumference'; निधि *nidhi*, 'a treasure'; वारिधि *váridhi*, 'the ocean'.

c. To these add all nouns in the following list, *viz.*:

अतिथि *atithi*, 'a guest'.	पाणि *páṇi*,* 'the hand'.
अक्षि *akṣhi*, 'the eye'.	मणि *maṇi*,* 'a jewel'.
अग्नि *agni*, 'fire'.	यष्टि *yashṭi*, 'a stick'.
अणि *aṇi*, 'edge of a weapon'.	राशि *ráshi*, 'a heap quantity'.
अर्चि *archi*, 'flame'.	वह्नि *vahni*, 'fire'.
असि *asi*, 'a sword'.	वारि *vári* or बारि *bári*, 'water'.
अस्थि *asthi*, 'a bone'.	व्रीहि *vríhi*, 'rice'.
आराति *árráti*, 'an enemy'.	शालि *sháli*, 'rice'.
दधि *dadhi*, 'curd'.	सचि *sachi*, 'intimacy'.
ध्वनि *dhvani*, 'sound'.	सुरभि *surabhi* 'nutmeg'.

(3) Most nouns in ई *í* final are feminine, as रोटी *roṭí*, 'bread'; बिन्ती *bintí*, 'supplication'; गाली *gálí*, 'abuse'.

* Sometimes masc.

a. Except those included under § 111, (8) *b*., and the following:

अमी *amí*, 'nectar'.	दही *dahí*, 'curdled milk'.
अरी *arí*, 'an enemy'.	पानी *pání*, 'water'.
घी *ghí*, 'clarified butter'.	मोती *motí*, 'a pearl'.
जी *jí*, 'life', 'soul'.	हाथी *háthí*, 'an elephant'.

Rem. These exceptions can all be explained as corruptions of Sanskrit masc. or neut. nouns. Thus, अमी and घी are corruptions of अमृतं and घृतं; अरी and दही, of अरि (अरिकः) and दधि (दधिकं); जी and पानी, of जिवं and पानियं; मोती, of मौक्तिकं. They thus all come under the general principle laid down at the beginning of this chapter.

(4) All nouns in हट *haṭ*, वट *waṭ*, or वत *wat*, are feminine; as चनचनाहट *chanchanáhaṭ*, 'a throbbing'; बुलाहट *buláhaṭ*, 'a calling'; बनावट *banáwaṭ*, 'a fabrication'; सगावत *sagáwat*, 'relationship'.

Rem. It may be observed (1) that these nouns in *haṭ* are all derived from verbal roots in *á* final, and are, for the most part, alliterative, and imitative words: and (2) that the व and the ह are in some dialects frequently dropped.

117. It is to be observed; in the application of the above rules, that each rule is to be regarded as limited by all that has gone before, even though words thus excepted be not expressly mentioned. Thus, *e.g.*, *dhobí*, 'a washerman', is masc., though not explicitly excepted from § 116 (3), because it is already included under § 111 (8) *b*.

117. The above rules have especial reference to those words of Sanskrit origin, which make up the chief part of the Hindí language. With regard to the gender of such Arabic and Persian words as occasionally appear in Hindí, the following principles will enable the student, in most cases, to determine their gender.

(1) Most Arabic and Persian words in आ *á* or ह *h* (*Ar.* ا or ه), are masc.; as दरया *daryá* (دريا), 'a river'; खानः *khánaḥ* (خانه), गुनाह *gunáh* (گناه), 'sin'.

Exc. The following common words are fem., *viz.*: खता *khatá* (خطا), 'a fault'; तरह *tarah* (طرح), 'manner'; दवा *dawá* (دوا), 'medicine'; दुआ *duá* (دعا), 'a prayer'; दुनया *dunyá* (دنيا), 'the world'; बला *balá* (بلا), 'a calamity'; रूह *rúh* (روح), 'spirit'; सलाह *saláh* (صلاح), 'counsel'; सुबह (صبح), 'morning'.

(2) A large class of Arabic trisyllables, in which त *ta* is the first syllable, and उ *u*, the vowel of the last syllable, and which have the final consonant doubled, or the final vowel lengthened, in the second syllable, are masc.; as तअल्लुक़ *taalluq* (تعلق), 'connexion'; तलावत *talávat* (تلاوت), 'reading'. The word तवज्जुह *'tawajjuh'* (توجہ), is an exception. But words of this form, though common in Urdu, are quite rare in Hindí.

(3) Most Arabic and Persian words in त *t* ت and श *sh* ش are fem., as हुकूमत *hukúmat* (حکومت), 'government'; नालिश *nálish* (نالش).

Exc. The most common exceptions to the above rule are the following, *viz.*: गोश्त *gosht* (گوشت), 'meat'; तख़्त *takht*, Már. तगत (تخت), 'a throne'; दरख़्त *darakht* (درخت), often mispronounced *darakhat*, and even *darkhat*, 'a tree'; दस्त *dast* (دست), 'a hand'; दोस्त *dost* (دوست), 'a friend'; नक़्श *naksh* (نقش), 'a picture', 'a print'; बुत *but* (بت), 'an idol'; वक़्त *wakt* (وقت), often mispronounced *wakat*, and even *wakht*: शर्बत *sharbat* (شربت), 'a drink'.

(4) Arabic dissyllables (infinitives) with त *ta* for the first syllable, and ई *í* as the vowel of the last syllable, are generally fem.; as तद्बीर *tadbír* (تدبیر), 'an expedient'; तज्वीज *tajwíj* (تجویز), 'a plan'. तावीज *táwíj* (تعویذ), 'an amulet', is masc., but will scarcely be met with in Hindí, except, possibly, in the extreme west.

118. Most compound words follow the gender of the last word; as ईश्वरेच्छा *íshwarechchhá*, fem., 'the will of God'; गोपीनाथ *gopínáth*, masc., 'lord of the milk-maids'.

Exc. But the following Tadbhava copulatives, most frequently take the gender of the first word, *viz.*: चालचलन, चालव्यवहार, fem., 'walk', 'behaviour'.

FORMATION OF FEMININE NOUNS.

119. Tadbhava masc. nouns in आ *á* final* usually form their feminines by the substitution of ई *í* for आ *á*.† Thus

* Vid. § 115 (1) *N. B.* †Always, where the *a* represents an original *akah*.

घोड़ा *ghoṛá*, 'a horse', makes घोड़ी *ghoṛí*, 'a mare'; बेटा *beṭá*, 'a son', बेटी *beṭí*, 'a daughter'.

a. A few such nouns, chiefly names of occupations or trades, make the fem. in इन *in*; as, *e.g.*, कसेरा *kaserá*, 'a brazier', fem., कसेरिन *kaserin*; दूल्हा *dúlhá*, 'a bridegroom', fem., दुल्हिन *dulhin*, 'a bride'. ठठेरा *ṭhaṭherá*, 'a brazier', makes the fem., ठठेरी *ṭhaṭherí*. भटियारा *bhaṭiyárá*, 'an inn-keeper', makes its fem., भटियारी *bhaṭiyárí* or भटियारिन *bhaṭiyárin*.

120. Many nouns ending in a consonant, both Tatsamas and Tadbhavas, also form their feminine by adding the termination ई *í*. Examples are, of Tatsamas; देवी *devi*, a goddess', from देव *dev*; पुत्री *putrí*, 'a daughter', from पुत्र *putra*; ब्राह्मणी *bráhmaṇí*, 'a Bráhman woman', etc.: of Tadbhavas, भेड़ी *bheṛí*, 'a ewe', from भेड़ *bheṛ*; बंदरी *bandarí*, 'a female monkey', from बंदर *bandar*, etc.

121. Masc. nouns in ई *í* commonly form their feminine by adding न *n*, the final vowel being previously shortened; as धोबी *dhobí*, 'a washerman', fem., धोबिन; माली *máli*, 'a gardener', fem., मालिन *málin*; नाई *nái*, 'a barber', fem., नाइन *náin*. Nouns of this class are all Tadbhavas, and commonly denote professions and occupations.

122. Masc. nouns denoting occupations or trades, if ending in a consonant, form the fem. by the suffix इन *in* or नी *ní*; as, *e.g.*, सोनार *sonár*, 'a goldsmith', fem., सुनारिन *sunárin* or सुनारनी *sunární*; कलार *kalár*, 'a distiller', fem., कलारिन *kalárin* or कलारनी *kalární*.

a. So also, many pure Sanskrit masc. nouns form their fem. in नी *ní*. These include, especially, many names of animals; as सिंहनी *siṇhaní*, 'a lioness', from सिंह *siṇh*; हिरणी *hirṇí*, 'a doe', from हिरण *hiraṇ*.

Rem. In some cases, *i* takes the place of *a* before the termination; as from नाग 'a serpent', the fem., नागिन. पति, 'a husband', makes its fem., पत्नी.

a. In like manner is formed (a final vowel being shortened) the fem. of Tatsama nouns of agency in ई *í*; as हितकारी *hitkárí*, 'a friend', fem., हितकारिणी *hitkáriṇí*.

123. The suffix आनी *ánî*, is added to Sanskrit nouns, to denote 'the wife of'; as, *e.g.*, पंडितानी *paṇḍitánî*, 'the wife of a pundit', from पंडित *paṇḍit*; इंद्राणी *indráṇî*, 'the wife of Indra'. This usage is extended to a very few Persian words; as, especially, मिहतरानी *mihtaránî*, 'the wife of a sweeper', from मिहतर (ﻣﮩﺘﺮ).

124. A few family and class names, much corrupted, form their fem. by adding the suffix आइन *áin*, a final long vowel being rejected. Thus, दोबी *dobî*, 'a class of Bráhmans', makes its fem., दुबाइन *dubáin*; पांड़े *páṇṛe*, 'a brahmanical title', fem., पड़ाइन *paṛáin*.

125. As in other languages, the feminine noun is, in many instances, quite a different word from the corresponding masc. term. Examples are, सांड़ *sáṇṛ*, 'a bull', fem., गाय *gáo*, 'a cow'; पुरुष *purush*, 'a man', fem., स्त्री *strî*, 'a woman'; भाई *bhái*, 'a brother', fem., बहिन *bahin*, 'a sister'; पिता *pitá*, 'a father', fem., माता *mátá*, 'a mother'.

126. Nouns of agency in या retain the same form in either gender; as, *e.g.*, गवैया *gawaiyá*, 'a singer', लपतिया *lapatiyá*, 'a liar', masc. or fem.

127. In the fem. term., *í*, as found in Tatsama nouns, we have simply the regular Sanskrit fem. termination. But the same terminations in the fem. of Tadbhava nouns in *á* will be found to represent the Sanskrit fem. term., *ikâ*. Thus, as, *e.g.*, *ghoṛá*, 'a horse', is for the Sanskrit *ghoṭakaḥ*; so *ghoṛí*, 'a mare', is for the Sanskrit *ghoṭikâ*, through an intermediate form, *ghoṛiyá*. Similarly, *ahír*, 'a cowherdess', from *ahír*, Sk. *ábhíraḥ*, has arisen from a Prakritic form *abhíriká*, whence *ahíriá*, *ahíriyá*, *ahírí*. Tadbhava feminines in *n*, *in*, *ní*, have probably all arisen from Sanskrit masc. bases in *in*, fem., *iní*. Thus, *e.g.* *málin*, 'a gardener's wife', from *málí*, (Sk. *málin*, nom. sing., *málí*), is for *máliní*; *dhobin*, 'a washerman', masc., *dhobí*, for a form, *dhávíní*; *sunárin* or *sunární*, 'a goldsmith's wife', points to a Sk. masc. base, *svarṇakárin*, (fem. *svarṇakáriṇí*), for the more common *svarṇakára*.

DECLENSION OF NOUNS.

128. Declension respects those modifications of the noun by which are expressed the relations of number and case.

a. Hindí, in common with all the Indo-Aryan languages, has lost the dual, and only recognizes a singular and plural. If, very rarely, we meet a Sanskrit dual form, as, *e.g.*, पित्रौ *pitrau*, 'parents', from पितृ, 'father', such forms have no organic connection with the language.

129. The distinctions of number and case are marked, in part, and in a limited and imperfect degree, by certain inflectional changes; and in part, and more precisely, by the addition of certain particles to the base. Practically, Hindí has but one declension, from which certain classes of nouns exhibit slight variations, to be noted below. The following four rules cover all the inflectional changes to which substantives are subject in the standard dialect.

(1) Most Tadbhava masc. nouns in आ *á*, inflect the final vowel to ए *e*, and those in आं *áṇ*, to एं *eṇ* or ए *e*, throughout the oblique singular; all other nouns, masc. or fem., are uninflected in the singular. Examples of inflected nouns are the following: कुत्ता *kuttá*, 'a dog', obl. sing., कुत्ते *kutte*; घोड़ा *ghoṛá*, 'a horse', obl. sing., घोड़े *ġhoṛe*; तांबा *táṇbá*, 'copper', obl. sing., तांबे *táṇbe*; बनियां *baniyáṇ*, 'a shopkeeper', obl. sing., बनियें *baniyeṇ* or बनिये *baniye*; धूआं *dhúáṇ*, 'smoke', obl. sing., धूएं *dhúeṇ*. Examples of uninflected nouns are माली *málí*, 'a gardener', घर *ghar*, 'a house', लड़की *laṛkí*, 'a girl', माता *mátá*, 'a mother', बिरियां *biriyáṇ*, 'time', रात *rát*, 'night', etc., all which, as to form, may be either in the nom. or obl. sing. Similarly all Tatsama masc. nouns in आ *á*, as राजा *rájá*, 'a king'; आत्मा *átmá*, 'spirit', पिता *pitá*, 'father', etc., retain the same form unchanged throughout the singular.

Exc. The following Tadbhava masc. nouns remain unchanged in the sing., *viz.*: काका *káká*, 'a paternal uncle', चचा *chachá*, 'a maternal uncle', लाला *lálá*, 'a school-master', 'a title of respect', and a few other nouns expressive of relationship.

a. A few Persian nouns, ending in the obscure ◌ *h*, follow the analogy of inflected Tadbhavas and make the obl. sing. in ए *e*, as, *e.g.*, बन्दः *bandah*, 'a servant', obl. sing., बन्दे *bande*.

b. Occasionally the voc. sing., even of inflected Tadbhava masc. nouns, remains uninflected. Thus, 'son!', is either बेटे *beṭe*, or बेटा *beṭá*.

c. It is difficult to give any rule or rules, by which the beginner,

unacquainted with Sanskrit, may be able infallibly to distinguish Tadbhava masc. nouns in आ, from Tatsama nouns having the same termination. It will however be of service to observe, that

1st, All nouns of agency and relationship in ता, and

2nd, All abstract nouns in आ, including especially a large number of common fem. nouns in ता, and a few in ना (णा), are pure Sanskrit and are never inflected.

On the contrary, most common concrete terms in आ are Tadbhava and masc., and are inflected as above to ए throughout the obl. sing. For example, the following, *viz.*: दाता *dátá*, 'a giver', कोमलता *komaltá*, 'softness', इच्छा *ichchhá*, 'desire', तृष्णा *trishṇá*, 'thirst', are thus indicated as Tatsama nouns and uninflected. But, on the contrary, the concrete terms, घड़ा *ghaṛá*, 'a earthen jar', लड़का *laṛká*, 'a boy', घुटना *ghuṭná*, 'the knee', are Tadbhavas, and are inflected to ए in the obl. sing.

(2) All such masc. nouns as are inflected by the above rule to ए *e* or एं *eṉ* in the obl. sing., retain the same inflection in the nom. plur. In all other masculine nouns the nom. sing. and plur. are alike. Thus लड़का *laṛká*, 'a boy', obl. sing., लड़के *laṛke*, makes its nom. plur. also लड़के *laṛke*, 'boys'; गढ़ा *gaṛhá*, 'a ditch', obl. sing., गढ़े *gaṛhe*, nom. plur., गढ़े *gaṛhe*, 'ditches'. रुपिया *rupiyá*, 'a rupee', makes the obl. sing. and nom. plur., रुपये *rupaye*, or रुपए *rupae*. On the other hand, घर *ghar*, 'a house', योद्धा *yoddhá*, 'a warrior', भाई *bháí*, 'a brother', have in the nom. plur., also, घर *ghar*, 'houses', योद्धा *yoddhá*, 'warriors', भाई *bháí*, 'brothers'.

a. Although, thus, in many nouns the number is not apparent from the termination, yet practically this will be found to occasion no ambiguity. As in the use of such English words as 'deer', 'sheep', etc., the number is generally quite evident from the context.

(3) All fem. nouns in इ *i*, ई *í*, उ *u*, ऊ *ú*, make the nom. plur. in आं *áṉ*; all other fem. nouns, in एं *eṉ*.

a. Observe, that fem. nouns in आ *á*, occasionally, and those in इ *i*, or ई *í*, always, insert a euphonic य *y* before all such added terminations, ई *í* final before य being regularly

shortened. Examples are लड़की *laṛkí*, 'a girl', nom. plur., लड़कियां *laṛkiyáṇ*; विधि *vidhi*, 'a divine law', nom. plur., विधियां *vidhiyáṇ*; वस्तु *bastu*, 'a thing', nom. plur., वस्तुआं *bastuáṇ*; जोरू *joṛú*, 'a wife', nom. plur., जोरुआं *joruáṇ*. But बात *bát*, 'a word', भेड़ *bheṛ*, 'a sheep', make the nom. plur., बातें *báteṇ*, भेड़ें *bheṛeṇ*.

a. ऋचा *ṛichá*, 'a sacred ode', and घटा *ghaṭá*, 'a heavy cloud', make the nom. plur. either ऋचाएं *ṛicháeṇ*, घटाएं *ghaṭáeṇ*, or ऋचायें *ṛicháyeṇ*, घटायें *ghaṭáyeṇ*.

b. व *v* is rarely inserted as the euphonic letter instead of य *y*; chiefly after a labial vowel, as in भौवें *bhauweṇ*, 'eyebrows', nom. plur. of भौं *bhauṇ*; and in one instance, after ई *í*, as in पुतलिवां *putliwáṇ*, for पुतलियां *putliyáṇ*, 'dolls', 'puppets', from पुतली *putlí*.

c. A number of fem. nouns in इया *iyá*, chiefly diminutives, form the plur. by the addition of *Anusvár* only; as टिलिया *ṭiliyá*, 'a young hen', nom. plur., टिलियां *ṭiliyáṇ*; डिबिया *ḍibiyá*, 'a small box', nom. plur., डिबियां *ḍibiyáṇ*; चिड़िया *chiṛiyá*, 'a bird', nom. plur., चिड़ियां, *chiṛiyáṇ*. Similarly, विधवा *vidhvá*, 'a widow', makes the nom. plur., विधवां *vidhváṇ*.

d. गाए *gáe* or गाओ *gáo*, 'a cow', and रोम *rom*, 'fine hair', 'down', both reject the final letter before the plur. terminations; as in the nom. plur., गाएं *gáeṇ*, रोएं *roeṇ*.

e. The numerals, when used collectively, either as substantives or adjectives, make the nom. plur. in ओं; otherwise, the nom. plur. remains unchanged, as चारों *chároṇ*, nom. plur., 'the four', or चारों घोड़े *chároṇ ghoṛe*, 'the four horses'; but चार घोड़े *chár ghoṛe*, 'four horses'.

(4) All nouns whatever, masc. and fem., terminate in ओं *oṇ*, throughout the oblique plural; *Anusvár* being dropped in the vocative only.

a. In the case of nouns inflected to ए *e* in the obl. sing., this termination ओं *oṇ* is substituted for the final vowel. If the noun end in ई *í* or इ *i*, the vowel, if long, is shortened, and a euphonic य *y* is inserted before the termination. A final long ऊ *ú* is shortened. In all other cases the termination is simply added to the nom. sing.

Examples are, of nouns inflected to ए in the sing., घोड़ा *ghoṛá*, 'a horse', obl. plur., घोड़ों *ghoṛoṉ*, voc. plur., घोड़ो *ghoṛo*; कुत्ता *kuttá*, 'a dog', obl. plur., कुत्तों *kuttoṉ*, voc. plur., कुत्तो *kutto*: of nouns in ई and ऊ, बिल्ली *billí*, 'a cat', obl. plur., बिल्लियों *billiyoṉ*, voc. plur., बिल्लियो; धोबी *dhobí*, 'a washerman', obl. plur., धोबियों *dhobiyoṉ*,; विधि *vidhi*, 'a law', obl. plur., विधियों *vidhiyoṉ*: of other nouns, पुस्तक *pustak*, 'a book', obl. plur., पुस्तकों *pustakoṉ*; रात *rát*, 'night', obl. plur., रातों *ráṫoṉ*; जोरू *jorú*, 'a wife', obl. plur. जोरुओं *jorúoṉ*; पिता *pitá*, 'a father', obl. plur., पिताओं *pitáoṉ*.

a. Occasionally we meet with the obl. plurals, देवतों *devtoṉ*, राजों *rájoṉ*, आत्मों *átmoṉ*, from देवता *devtá*, 'a deity', राजा *rájá*, 'a king', आत्मा *átmá*, 'the spirit'; but these forms are incorrect, and have not the sanction of good usage. They correctly follow the usage of all Tatsama nouns, and for the obl. plur. add the termination to the nom. sing., making देवताओं *devtáoṉ*, राजाओं *rájáoṉ*, आत्माओं *átmáoṉ*.

b. The following nouns, *viz.*, गाए *gáe*, 'a cow', रोम *rom*, 'down', गांव *gáṉw*, 'a village', नांव *náṉw*, 'a name', दांव *dáṉw*, 'a time', पांव *paṉw*, 'the foot', drop the final letter before the obl. plur. termination. In the last four the *Anusvár* before the final consonant is also often dropped, so that the obl. plur. of these nouns, becomes गाओं *gáoṉ*, रोओं *rooṉ*, गाओं *gáoṉ*, नाओं *náoṉ*, दाओं *dáoṉ*, पाओं *páoṉ*.

130. In the Braj dialect, ऐ is rarely substituted for ए in the obl. sing. of Tadbhava nouns in आ, as in मेलै for मेले; but more commonly the inflection remains as in High Hindí. A voc. sing. in आ from masc. nouns in ई, is occasionally found, as मालिआ, 'O gardener'; स्वामिआ, 'O Lord', from माला, स्वामी. In the nom. plur. of fem. nouns, ऐं is often substituted for एं, as in रातैं for रातें, 'nights'. The nom. plur. of fem. nouns in ई is often formed by the addition of *Anusvár*, as in पोथीं, for पोथियां, 'books'; अलीं, for अलियां, 'friends'. An irregular masc. nom. plur., मरदनियां, 'a class of servants', is found in the *Prem Ságar*. In the obl. plur., ओं is occasionally *vriddhied* to औं, as in घरौं for घरों, 'houses'; but, more commonly, the obl. plur. is formed by the termination न or नि. A final long vowel is shortened before these letters, and य sometimes inserted after a final ऊ.

Examples are, पापी, 'a sinner', obl. plur., पापिन, पापिनि, or पापियन; नारी, 'a woman', obl. plur., नारिन or नारियन; पेड़, 'a tree', obl. plur., पेड़न; पाए, 'a foot', obl. plur., पायन.*

131. In the dialect of the *Rámáyan*, as in many modern eastern dialects, a final long vowel in nouns is regularly shortened throughout. Thus, for दूल्हा, 'a bridegroom', we have दूलह; for घड़ा, 'an earthen jar', घट; for नारी, 'a woman', नारि, etc., etc.

a. All nouns whatever, in this dialect, are declined in precisely the same way. The class of (High Hindí) Tadbhava substantives in आ does not exist, and all nouns are unchanged in the sing., except that for the acc. or dat., the termination हि or हिं is often added to the uninflected base; thus, रामहि or रामहिं, 'Rám', or 'to Rám', मुनिहि or मुनिहिं, 'the sage', or 'to the sage'. In the following, this form is apparently used as an abl.; गुरुहि पूछ, करि कुलविधि राजा, 'the king, having made inquiry of his Guru and performed the family rites'. Occasionally, at the end of a line, in old Hindí poetry, we find the termination म्, commonly represented by *Anusvár*. It may be added (1) to a nom. sing.; as, आजु न संसयं, 'to-day there is no doubt', in which case it is to be regarded as a neuter termination; or (2) to an acc. sing., as समेत सुग्रीवं, 'together with Sugrív'. The voc. sing. is regularly like the nom

b. The nom. plur. of all nouns, masc. and fem., is like the nom. sing.; the obl. plur. is formed by adding न, न्ह or न्हि, to the nom. sing.; as, from मुनि, 'a sage', obl. plur., मुनिन्ह; सुर, 'a god'; obl. plur., सुरन्हि; नारि, 'a woman', obl. plur., नारिन. In some instances, अन्ह is added after a vowel-termination, the euphonic य being characteristically omitted; as in कौतुकिअन्ह, dat., 'to the eager', from कौतुकि.

c. In a single instance, we find in the *Rámáyan* a fem. nom. plur. in ईं, *viz.*, भौंहैं, 'eyebrows',† from भौं. ह is here to be regarded as merely euphonic, in place of the more common य or व. Also we have a single instance of a masc. nom. plur. in आं, in बजनियां, 'musicians'.‡

d. The following Sanskrit case-forms occur, *viz.*; masc. instr. sing., सरेन, 'with an arrow'; also सुखेन, used adverbially, 'joyfully'; neut. acc.

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* For the rejection of ए, Vid. § 130, (4) *b*.

† माखे लषन कुटिल भइं भौंहैं, 'angry grew Lakshman, knitted were his eye brows'.

‡ सेवक सकल बजनियां नाना। पूरन किये दान सनमाना, 'the servants all, and the different musicians, he loaded with gifts and honor'.

sing., ब्रह्मं, 'Brahma'; masc. abl. sing., पदाद, 'from (their) rank'; neut. loc. sing., मनसि, 'in the heart'; masc. nom. plur., नरा, 'men'; masc. voc. sing., राजन, 'O king!'; fem. voc. sing., सीते, 'O Sítá!'.

e. In many instances, we find in the *Rámáyaṇ* the termination औ, added to substantives and words used substantively; as अधमौ, अंधौ, एकौ, etc. This, however, is not a case-ending, but serves merely to emphasize the noun, and is therefore equivalent to the High Hindí emphatic particle, ही;* *e.g.*, अंधौ बधिर न अस कहहि, 'even one blind or deaf would not speak thus'.

132. The Márwárí, as also the other Rájputáná dialects, and the Kumáoní and Garhwálí, exhibits ओ, instead of आ, as the sign of the nom. sing. of all Tadbhava masc. nouns; which, again, is inflected in the obl. sing. to आ, instead of ए, in all the dialects in question. Thus, *e.g.*, for the High Hindí, घोड़ा, 'a horse', we have घोड़ो, obl. sing., घोड़ा. All other nouns agree with the High Hindí throughout the singular.

a. But the case of the agent, in Márwárí nouns of this class, ends in ऐ, and to this form no postposition is affixed. Thus we have घोड़ै=घोड़े ने. In all other nouns, the case of the agent sing., is like the nom. All Márwárí nouns have also an inflected loc. sing. in ऐ, as, *e.g.*, घरै, 'in the house', घोड़ै, 'on the horse'.

b. The nom. plur. of all Márwárí Tadbhava masc. nouns in ओ, ends in आ. Thus, from घोड़ो, 'a horse', we have the nom. plur., घोड़ा, 'horses'. Mewárí, Garhwálí, and Kumáoní all follow the same rule. Other Márwárí masc. nouns are unchanged in the nom. plural. All Márwárí fem. nouns make the nom. plur. in आं; ऐ final, before this termination, is hardened to य. Examples are, घोड़ी, 'a mare', nom. plur., घोड़्यां; बात, 'a word', nom. plur., बातां. The obl. plur. form of all Márwárí nouns terminates in आं. The above rules for Márwárí declension apply to all the Rájputáná dialects.

133. The peculiarities of the remaining dialects will be sufficiently clear from the tables of declension. As they have no literature, it is unnecessary to enter into further detail.

134. In strict truth, the rules above given cover the whole subject of the declension of nouns. And it is to be noted, that to a

* This form has apparently arisen from the Braj form, *hí*, of this particle, by the elision of *h*, and *sandhi* of the then concurrent vowels, so that, *e.g.*, *ekau* is for *ekahú*.

very limited extent in High Hindí, more freely in Braj poetry and almost constantly in all archaic Hindí, the oblique form of the noun may of itself, without the aid of any additional word, express any of the relations denoted by the seven oblique cases of the Sanskrit. But inasmuch as this scanty declensional system, almost denuded of the ancient Sanskrit case-endings, was found inadequate to express without ambiguity the various relations of the noun in a sentence, certain particles are in the modern dialects regularly appended to the oblique form of the noun. These particles are, most of them, similar to prepositions in English, but as they invariably follow the noun, are accurately termed *post*positions.

135. Although the relation of the noun to these postpositions is certainly less intimate than that of the Latin or Sanskrit case-terminations to the stem, still, reasons of practical convenience have led most grammarians to arrange the declension of the noun after the Sanskrit model in eight cases, as follows; Nominative, Accusative, Dative, Agent, Ablative, Genitive, Locative, and Vocative.

a. What we have termed the case of the Agent, has usually been called, after the terminology of Sanskrit grammars, the Instrumental case. But as, in Hindí, this case never denotes the instrument, but the agent only, it seems better to drop a term which can only mislead.

136. The following table exhibits the postpositions, as they are usually assigned to express the functions of the several cases.

TABLE I:

	High Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
Acc. Dat.	को, तईं.	को.	कौं.	नै.	रे.
Ag.	ने.	ने.	नैं.	...	...
Abl.	से.	से, सेती.	सों.	सूं.	ऊं.
,,	...	तैं, ते.	तैं.	...	...
,,	...	करि, करके.	...	...	...
Gen.	का, infl. के, की.	को, infl. के, की.	कौ, infl. के, की.	रो, infl. रा, री, रै.	को, infl. का, की, कै. †
,, *	...	...	...	तणो, तणूं, fem. तणी, pl. तणां.	ळो, infl. ळा, ळी, ळै.
,,	...	...	...	हंदो, f. हंदी.	...
Loc.	में.	में, मों.	में.	माहै, माईं, मांय.	माथे.
,,	पर, प.	पर.	पै.	ऊपरै.	ऊपरै.
,,	तक, तलक.	लों.	लौं.	सूधो, ताईं.	सूधो, ताईं.

* Also, in the Bhaṭṭí dialect of Chand, कहुं. † Among the Mairs, also § Also, among the moderns, लग.

POSTPOSITIONS.

Garhwáli.	*Kumáoni.*	*Old Púrbi.*	*Avadhi.*	*Riwái.*	*Bhojpúri.*
सणि.	सणि, दुणि, काणि.	कहं,कंह,काहु,*कु,कुं.	क.	कंहं.	कों, कें.
नें.	ले.	Wanting.	Wanting.	Wanting.	Wanting.
...	है.	सन, सु.	से,सेनी,सेन.	...	सें.
तें.	थें, थै.	तें.	...	तन, तें.	थीं.
...	ले.	...	...	...	...
कों, infl. का, कौ.	कों, infl. का, (कौ ?)	केर, केरा, केरो, infl. केर, केरे, केरि.	कर,infl.के.	कर.	कि.
...	...	कर, infl. fem. करि.	...	...	...
...	...	क, infl. fem. कै.	...	...	...
मां.	मैं, मों.	मह, महं, माहि, माहिं, मांझ,मुहं,मुहु,मझारी‡	मैं.	म.	मैं.
पर.	पर.	पै, परि, ऊपरि.	पर.	पर.	परि.
तलक.	लों.	प्रयन्त, लगि. §	...	...	...

गो, गा, etc. ‡ Also, in Chand, मंझ, मंझं, मझ, मझं, मधि and मध्य.

137. Besides the postpositions enumerated in the table, the following may be noted. के, in the acc. sing., is found occasionally in eastern Hindí; it is evidently identical with the termination of the accusative in Bangálí. सेइ and सन are sometimes found for the abl. postposition से. ले is sometimes colloquially added to से in the Doáb, thus, से ले; it emphasizes the idea of 'source', 'beginning'; thus, पहाड़ से ले नदी तक, 'quite from the mountain to the river'. दा, (दे, दी,) is the genitive sign in Panjábí; it is, however, occasionally found in books written in western Hindí, as also नू (Panj.), acc., for को.

138. The postposition को may be expressed by the English preposion 'to', when indicating the dative case. When it is the sign of the accusative, it is incapable of any separate translation, but gives a certain definiteness to the noun with which it is connected. It may be here remarked that the accusative appears in Hindí under two forms, the one being identical with the nominative, the other consisting of the noun, inflected where possible, with the addition of the postposition को. As the sign of the accusative after verbs of motion, को must be translated by 'to', as घर को चलो, 'go to the house'. तईं is used, in the standard dialect, only with the reflexive pronoun आप, in the form, अपने तईं. It is exactly equivalent to को as the sign of the direct object of a verb. Strictly speaking, ने is the Engl., 'by', but in rendering into English idiom, it will be found necessary to translate the case of the agent precisely as the nominative. The full explanation of the use of this case is necessarily deferred to the chapter on verbs. The abl. postposition, से, is sometimes to be translated 'from' or 'by', and sometimes, 'with'.

139. The gen. postposition, का *ká*, is, accurately speaking, an adjective particle, equivalent to such English phrases as 'pertaining to', 'belonging to', etc. The noun, by the addition of this particle, is in reality converted into a possessive adjective;* which, as will hereafter appear, follows the

* The following remarks by Prof. Lassen, well illustrate this point. He speaks of the corresponding Maráṭhí gen. in *chá*, but his remarks apply equally to the Hindí: 'Mahraṭṭhí nimirum non dicunt, '*patris equum*', '*oppidi cives*', sed '*paternum equum*', '*oppidanos cives*'. Adjectivum autem quum sit, facile apparet cur terminatio pro vario regiminis genere varietur'.

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regular rules for the inflection of adjectives, and is made to agree with the noun it defines in gender, number and case.

140. The following rules regulate the use of the three forms of the genitive postposition.

(1) का *ká* is used before all masc. nouns in the nom. sing., or in that form of the acc. which is the same as the nom. sing.

(2) के *ke* is used before all masc. nouns when in any case but the nom. sing. The only exception has been stated under rule (1).

(3) की *kí* is used before all fem. nouns in any case whatever, singular or plural. The following examples will make the matter clear. Thus we say;—

धोबी का बेटा *dhobí ká beṭá*, 'the washerman's son'.
माली के बेटे *málí ke beṭe*, 'the gardener's sons'.
बढ़ई के लड़के पर *baṛhaí ke laṛke par*, 'on the carpenter's child'.
राजा के गाओं में *rájá ke gáoṉ meṉ*, 'in the king's villages'.
पंडितों का घर *paṇḍitoṉ ká ghar*, 'the house of the pundits'.
ब्राह्मण की पोथी *bráhmaṇ kí pothí*, 'the Bráhmaṇ's book'.
राजा की आज्ञा पर *rájá kí ágyá par*, 'on the king's command'.
ईश्वर की बातें *ishwar kí báteṉ*, 'the words of God'.
पहाड़ों की चोटियों पर *pahároṉ kí choṭioṉ par*, 'on the peaks of the mountains'.

N.B. The student will carefully observe that the gender or number of the noun to which the gen. particle is attached, has nothing whatever to do with the inflection of the particle. It is determined solely by the gender, number and case of the *following* noun.

141. Of the various postpositions commonly assigned to the loc. case, में is the English 'in'; पर is 'on'; तक and तलक alike denote the limit to which, 'up to', 'as far as'.

a. It should be observed, that, in fact, the locative, like the accusative, has two forms, the one consisting of the oblique form of the noun, singular or plural, with one of the locative postpositions attached; and the other form consisting of such oblique form only,

the postpositions being omitted. In the case of uninflected sing. nouns, the latter form will of course be identical with the nom. sing. Thus we may say, **उस समय में**, or **उस समय**, 'at that time'; **नगर के बीच**, or **नगर के बीच में**, 'in the middle of the city'.

b. That this is a true locative case, is plain from the fact that the *á* final of the gen. postpositions and of adjectives, is always inflected to *e* before the form in question, even when it is similar to the nom. sing. Nor is it correct to regard the postposition as in this case arbitrarily omitted. In reality, we have here simply a trace of the ancient inflectional system of declension. The inflectional ending has, indeed, in the majority of nouns, entirely disappeared, leaving the noun, if singular, in form like the nominative, but the real character of the word is discernible from its power to occasion the inflection of any attributive adjunct.

142. The remarks made above as to the meaning and use of the postpositions, apply, for the most part, equally to the corresponding dialectic postpositions. The obl. postposition, **ते**, or **तें**, used in the Braj and other dialects, must always be translated 'from' or 'by', never, 'with'. The Braj form, **पै**, is almost always rendered 'on', but rarely is used in the sense of 'by', where, in High Hindí, we would have **से**.* **लौं** or **लों** are exactly equivalent to **तक**.

143. The gen. postposition appears in the *Rámáyaṇ* under three different forms, *viz.*, **केर** or **केरा**, obl. masc., **केरे**, fem., **केरि**;† **कर**, inflected, before fem. nouns only, to **करि**; **क**, to which we may assign the fem. inflected form, **कै**. As these are apt to confuse the beginner, we give the following examples of the use of each form: **प्रभु कह गरल बंधु सिसि केरा**, 'the Lord said, It is the poison of the moon, brother'; **मिटै न जीवन्ह केर कलेसा**, 'the pain of the creatures is not removed'; **परहितहानि लाभ जिन्ह केरे**, 'whose gain is the injury of others' well-being'; **सीता केरि करहु रखवारी**, 'guard Sítá', or 'keep a watch of Sítá'; **प्रथम भक्ति संतन कर संगा**, 'the first (form of) devotion is association with the good.' **कर** is also used before masc. nouns in an oblique case; **हम काहू कर मरहिं न मारे**, 'I may not be killed by any one', *lit.*, 'die, killed by any one'; **जाकरि तैं दासी सो अबिनासी**, 'that immortal One, whose handmaid thou art'; **नीकी तुलसी क**, 'the welfare of Tulsí'; **उमा संत कै इहइ बड़ाई**, 'Umá, this is the greatness of the good'. Besides these the regular inflections, **के** and **को**, are also found in the *Rámáyaṇ*; so also, rarely, the Kanaují gen. sign, **कौ**, and the Braj, **कौ**. The numerous

* Vid. Syntax. † Also, *metri gratiâ*, **केरी**.

forms of the loc. postposition scarcely require illustration, as they are not likely to be confounded with other words. The Sanskrit प्रयंत, often corrupted to प्रजंत, in the sense of तक, 'up to', is rarely met; an example is योजन एक प्रजंत, 'for as far as a yojan'.

144. The Márwárí forms call for little remark. The gen. postpositions, रो, रा, रो, correspond in usage respectively to का, के, को, in the standard dialect; with the single exception, that when the gen. denotes possession or duty, रै is used before masc. nouns in the obl. sing., instead of रा. The same remarks apply to the use of को, का, को, etc., in Mewárí. Examples are, बठोठ रो सिरदार डूंग जी है, 'the ruler of Baṭhoṭh is Ḍúng Jí'; ऊ ब्राह्मण रै घर गीयो, 'he went to the Brahman's house'; दश हजार रो रोकड़, 'ten thousand of treasure'. कुं, for को, (=का,) is occasionally found, as देवन कुं देव, 'the god of gods'. The gen. postpositions, तणो and हंदो (=का,) so far as we are aware, are used only in poetry. Examples are, धूवां हंदो जाझ=धूएं का जहाज, 'a steamer'; दिल्ली तणो नवाब, 'the Nawáb of Delhi'. तनो (for तणो) occurs, in one instance only, in the *Prem Ságar*, with the 2nd pers. pron., तुमतनो, 'your', for तुम्हारा. मांहि, often माई, (=में,) 'in', in Már. is regularly used as a postposition, as धूल पगड़ी मांहि, 'dust on the turban'; but it more rarely occurs in its primitive sense as a substantive, in construction with a preceding genitive, as मुलक कै मांहि, 'in the country', for मुलक मांहि=मुलू में; कैद रै मांहि, 'in captivity',=कैद में. The same usage with the dialectic equivalents of में occasionally occurs in the *Rámáyaṇ* and other archaic Hindi poetry. In the colloquial, सूधो is often treated as a predicative adjective, and is then made to agree with the subject of the sentence in gender and number. Thus they say, बाण्यो गाम सूधो गयो, 'the shopkeeper went as far as the village'; धोबिन ताल सूधी गयी, 'the washerwoman went as far as the lake'. The following sentences illustrate the remaining Már. postpositions: डूंगर सिंगनै पकड़ लेगयो, 'he has seized and carried off Ḍúngar Sing'; चढ़ि किला ऊपरै, 'having climbed upon the fort'. ऊपरै is sometimes construed with the genitive, like मांहि, as घोड़ा कै ऊपरै, 'on the horse'. सूं is used like से, as अनग्रेज सूं करी लड़ाई, 'he fought with the English'.

145. In western Hindí, I have met an acc. and dat. postposition ना, =को. It is evidently connected with the corresponding Már. नै, Panj. नूं. दा as the gen. postposition, is the regular substitute for का in Panjábí; it is found very rarely in western Hindí. करके, though

really a participle from करना, 'to do', or 'make', is colloquially used as a postposition with the inflected forms of both nouns and pronouns, throughout the Ganges valley. It is equivalent to से in the sense of 'from' or 'by'; it is never to be rendered 'with'. Thus we may say, पाप करके रहित, 'free from sin', for पाप से रहित or पाप रहित. But in the following from the *Rámáyaṇ*, it is equivalent to में, 'in'; सर सम लगे मातु उर करके, 'fastened like arrows in (his) mother's breast'. तोड़ी very rarely occurs as a dialectic substitute for तक.

146. The word लोग *log*, Sk. and Garh., लोक, is appended to plural nouns when it is intended to denote the plural as a class. The plural inflection is then added, not to the noun itself, but to the appended लोग. In the case of inflected Tadbhavas in आ, the noun is inflected to ए *e* before the word लोग, whether in the nom. or obl. plur. In all other cases, the noun in connection with लोग remains uninflected.

Examples are, nom. plur., राजा लोग *rájá log*, 'kings', as a class; धोबी लोगों में *dhobí logoṇ meṇ*, 'among washermen'; कवि लोगों को *kavi logoṇ ko*, 'to poets'. Thus, such a phrase as 'ten kings came', we must translate, दस राजा आए *das rájá áe*, as there is no reference to kings as a class; but the phrase, 'kings are wealthy', as referring to the class, 'kings', must be translated, राजा लोग धनी होते हैं *rájá log dhaní hote haiṇ*.

a. This usage of the word लोग is properly confined to nouns denoting persons, though it is occasionally used, perhaps jocosely, in reference to animals, by the common people, who might say, *e.g.*, बंदर लोग *bandar log*, much as we would say, 'the monkey folk'. It has indeed been strenuously denied that लोग is ever used except in reference to persons, but the word occurs with मृग in the following phrase from the *Rámáyaṇ*; मृग लोग सरेन हिए, 'they killed deer with the arrow'.

b. The word लोग is often used alone where in English we have 'they', in the sense of 'people, in general'; as लोग कहते हैं, 'they say', =French, '*on dit*'. लोग has also a feminine form, लुगाई, 'woman', but this is never appended as a sign of plurality to other nouns.

c. Besides लोग, the word गण, 'host', is also occasionally added to nouns to denote plurality, but its use in prose is rare, and is restricted

to a few nouns, as, *e.g.*, देवता गण, 'the gods', तारा गण, 'the stars', etc. The word सब, 'all', is also colloquially added as a sign of plurality, instead of लोग, in some eastern dialects.

147. In poetry, besides गण, many other words also are appended to nouns as indicative of plurality or multitude. The most common are the following, *viz.*: वृंद, as भूधर वृंद, 'mountains'; जन, as भक्त जन, 'worshippers'; निकर, as रविकर निकर, 'sunbeams'; संकुल, as जंतु संकुल, 'animals'; व्रात, as ऋषि व्रात, 'sages'; समूह, as पाप समूह, 'sins', *i.e.*, 'the whole of my sins'; समाज, as संत समाज, 'the good', *i.e.*, 'the assemblage of the good'; बरूथ, as भट बरूथ, 'warriors'; समुदाई, as बटु समुदाई, 'young Brahmins'; ठात, as कपि ठात, 'the monkeys'; ओघ, as अघ ओघ, 'sins'. The word आवली is added to a few nouns to denote order in a line; as रोमावली, 'the line of hair along the breast bone'; बलकावली, 'a flock of cranes', as always flying in a line. Two nouns of plurality are occasionally appended to a word, as निसचर निकर बरूथ, 'a multitude of demons'.

a. In many cases the noun of plurality may be translated, 'assemblage', 'multitude', 'flock', etc., but very often it will be found that English idiom will only admit the translation of the noun as a simple plural. The above words are by no means all equivalent to लोग, nor are they all used interchangeably among themselves.

148. As Hindí has no article, the distinction indicated in English by the definite and indefinite article, cannot always be expressed in Hindí. घोड़ा may be either 'a horse' or 'the horse'; स्त्रियां may be 'women' or 'the women'. The indefinite article may be sometimes rendered by the numeral एक, 'one', or the indefinite pronoun, कोई, 'some', 'any'; but it is oftener incapable of translation. The definite article, occasionally, when strongly demonstrative, may be expressed by the remote demonstrative pronoun, वह. In the case of nouns in the accusative, the force of the definite article may be often expressed by the use of the form with को, as घोड़े को, which may mean, '*the* horse'. But the student must not therefore understand that the acc. with को is always to be rendered with the definite article.

149. In exhibiting the declension of nouns according to the foregoing rules, it will be convenient to classify them according to gender in two declensions, each of which has two varieties.

The first declension will comprise all masculines. Of this declension the first variety will include all Tadbhava* nouns in आ or ां which are inflected in the obl. sing. to ए or ें, and the second variety, all other masculine nouns. Nouns of the first variety are declined like

घोड़ा *ghoṛá*, 'a horse'.

	Singular.	Plural.
N.	घोड़ा *ghoṛá*, 'a horse'.	घोड़े *ghoṛe*, 'horses'.
Ac.	घोड़ा *ghoṛá* or घोड़े को *ghoṛe ko*, 'a horse', or 'to a horse'.	घोड़े *ghoṛe* or घोड़ों को *ghoṛoṇ ko*, 'horses' or 'to horses'.
D.	घोड़े को *ghoṛe ko*, 'to a horse'.	घोड़ों को *ghoṛoṇ ko*, 'to horses'.
Ag.	घोड़े ने *ghoṛe ne*, 'by a horse'.	घोड़ों ने *ghoṛoṇ ne*, 'by horses'.
Ab.	घोड़े से *ghoṛe se*, 'from a horse'.	घोड़ों से *ghoṛoṇ se*, 'from horses'.
G.	घोड़े का (के or की) *ghoṛe ká* (*ke* or *kí*,) 'of a horse', 'horse's'.	घोड़ों का (के or की) *ghoṛoṇ ká* (*ke* or *kí*), 'horses' or 'of horses'.
L.	घोड़े में, पर, तक, तलक, *ghoṛe meṇ, par, tak, talak*, etc., 'in, on, to a horse'.	घोड़ों में, पर, तक, तलक *ghoṛoṇ meṇ, par, tak, talak*, etc., 'in, on, to horses'.
V.	हे घोड़े *he ghoṛe*, 'O horse'.	हे घोड़ो *he ghoṛo*, 'O horses'.

a. The second variety of masculine declension includes all other masculine nouns of whatever termination, and may be represented by घर *ghar*, 'a house'. It differs from the above, only in that the inflection of the noun is confined to the oblique plural. As the postpositions are the same with all nouns, it will be unnecessary to give the remaining paradigms in detail. It will be remembered that the second form of the loc. is like the nom.

घर *ghar*, 'a house'.

	Singular.	Plural.
N.	घर *ghar*, 'a house'.	घर *ghar*, 'houses'.
Ac.	घर *ghar* or घर को *ghar ko*, 'a house' or 'to a house'.	घर *ghar* or घरों को *gharoṇ ko*, 'houses' or 'to the houses'.

* Vid. § 60.

So also is declined the Tatsama noun,

राजा *rájá*, 'a king'.

SINGULAR.	PLURAL.
N. राजा *rájá*, 'the king'.	N. राजा *rájá*, 'kings'.
Ac. राजा *rájá* or राजा को *rájá ko*, 'the king'.	Ac. राजा *rájá* or राजाओं को *rájáoṉ ko*, 'the kings'.

So also decline masc. nouns ending in any other vowel, as the following:

माली *máli*, 'a gardener'.

SINGULAR.	PLURAL.
N. माली *máli*, 'a gardener'.	N. माली *máli*, 'gardeners'.
Ac. माली *máli* or माली को *máli ko*, 'a gardener'.	Ac. माली *máli* or मालियों को *máliyoṉ ko*, 'gardeners'.

बिच्छू *bichchhú*, 'a scorpion'.

SINGULAR.	PLURAL.
N. बिच्छू *bichchhú*, 'a scorpion'.	N. बिच्छू *bichchhú*, 'scorpions'.
Ac. बिच्छू *bichchhú* or बिच्छू को *bichchhú ko*, 'a scorpion'.	Ac. बिच्छू *bichchhú* or बिच्छुओं को *bichchhuoṉ ko*, 'scorpions'.

150. The second declension comprises all feminine nouns. The first variety includes all feminines in इ *i*, ई *í*, उ *u* or ऊ *ú*; the second variety, all other feminines.

As an example of the first variety, we may take

पोथी *pothí*, 'a book'.

SINGULAR.	PLURAL.
N. पोथी *pothí*, 'a book'.	N. पोथियां *pothiyáṉ*, 'books'.
Ac. पोथी *pothí* or पोथी को *pothí ko*, 'a book'.	Ac. पोथियां *pothiyáṉ* or पोथियों को *pothiyoṉ ko*, 'books'.

Like पोथी is declined

आंसू *áṉsú*, 'a tear'.

SINGULAR.	PLURAL.
N. आंसू *áṉsú*, 'a tear'.	N. आंसुआं *áṉsuáṉ*, 'tears'.
Ac. आंसू *áṉsú* or आंसू को *áṉsú ko*, 'a tear'.	Ac. आंसुआं *áṉsuáṉ* or आंसुओं को *áṉsuoṉ ko*, 'tears'.

a. The second variety of fem. declension may be illustrated by the word

रात *rát*, 'night'.

Singular.	Plural.
N. रात *rát*, 'night'.	N. रातें *ráten*, 'nights'.
Ac. रात *rát* or रात को *rát ko*, 'night'.	Ac. रातें *ráten* or रातों को *ráton ko*, 'nights'.

As an example of fem. nouns in आ we take

माता *mátá*, 'a mother'.

Singular.	Plural.
N. माता *mátá*, 'a mother'.	N. माताएं *mátáen* or माता *mátá*, * ['mothers'.
Ac. माता *mátá* or माता को *mátá ko*, 'a mother'.	Ac. माताएं *mátáen* or माताओं को *mátáon ko*, 'mothers'.

151. The following tables present the chief forms of dialectic declension. It will be noticed that the case of the Agent is wanting in the modern eastern dialects given, *viz.*, the Avadhí, Riwáí and Bhojpurí. The peculiar construction with ने, elsewhere referred to, is distinctively a western idiom, and is not found in the local speech much east of Cawnpore. In the column representing the Old Púrbí of the *Rámáyan*, the word घट, (for the regular form, घड़ा, 'an earthen jar',) is taken as a representative of the declension instead of घोड़ा, which, though universally employed in the modern dialects, does not occur in the *Rámáyan*.

152. It is to be observed that not only in the old Púrbí, as indicated in the tables, but in most Hindí poetry, the postpositions, though sometimes used, are as often omitted, and the oblique form of the noun, if there be such, or if not, the nom. form, may represent any one of the cases. The same peculiarity appears, though to a much more limited extent, in some Braj prose. This omission of the postpositions is not to be regarded as mere poetic license. The classic poetry, which is still held as the model for poetical composition, presents the language at a much earlier stage than the modern Hindí. Tulsí Dás, whose *Rámáyan* is held as the standard of poetical excellence, wrote in the latter half of the 16th century. Kabír, whose writings are also highly esteemed, wrote over a hundred years before Tulsí Dás. In this old Hindí poetry we see the Prákrit speech just at, or rather just past, a transition

* The more common form.

period. In its last stage of decay the ancient case-terminations had been almost all lost, so that one form, very often the ancient genitive, had to express all the various relations formerly distributed among six cases. It was out of this state of things that the modern system of declension by postpositions, not all at once, but gradually arose, as it was felt to be demanded by the utterly decayed state of the language. The ancient Hindí poetry exhibits the language just at the beginning of this period of grammatical reform. Postpositions are indeed used, but sparingly as compared with modern Hindí prose, and the Prákrit system of declension still largely prevails. But this ancient declension, so abraded and worn out as scarcely to deserve the name, is accurately represented not by eight, but by two, or, if we count a vocative which now and then appears, three cases only. The recognition of this is essential to the grammatical understanding of ancient Hindí verse.

153. As the various forms of declension, except the first, agree in all cases but the nom. plur., we give only one paradigm in full. The dialectic declension of nouns belonging to the second variety of High Hindí declension, differs from that of other masc. nouns, only in the omission of the inflection in the obl. sing. and nom. plur., as in the standard dialect. It is therefore unnecessary to give any separate paradigm of nouns of this class. The few forms in brackets are supplied from analogy.

TABLE II:

घोड़ा, '*a horse*';

		High Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
Singular.	N.	घोड़ा.	घोड़ा.	घोड़ा.	घोड़ो.	घोड़ो.
	Ac.	घोड़े को.	घोड़े को.	घोड़े कौं.	घोड़ा नै.	घोड़ा रे.
	D.	घोड़े को.	घोड़े को.	घोड़े कौं.	घोड़ा नै.	घोड़ा रे.
	Ag.	घोड़े ने.	घोड़े ने.	घोड़े नैं.	घोड़ै.	घोड़ै.
	Ab.	घोड़े से.	घोड़े तें.	घोड़े सेां. तें.	घोड़ा सूं.	घोड़ा ऊं.
	G.	घोड़े का.	घोड़े को.	घोड़े कौ.	घोड़ा रो.	घोड़ा को, गो, कों.
	L.	घोड़े मैं. पर.	घोड़े मैं. पर.	घोड़े मैं. परि.	घोड़ा माहै. ऊपरै. / घोड़ै.	घोड़ा माथे. / घोड़ै.
	V.	घोड़े.	घोड़े.	घोड़े.	घोड़ा.	घोड़ा.
Plural.	N.	घोड़े.	घोड़े.	घोड़े.	घोड़ा.	घोड़ा.
	Ac.	घोड़ों को.	घोड़न को.	घोड़ौं / घोड़नि कौं.	घोड़ां नै.	घोड़ां रे.
	D.	घोड़ों को.	घोड़न को.	घोड़ौं / घोड़नि कौं.	घोड़ां नै.	घोड़ां रे.
	Ag.	घोड़ों ने.	घोड़न ने.	घोड़ौं / घोड़नि नैं.	घोड़ां.	घोड़ां.
	Ab.	घोड़ों से.	घोड़न से.	घोड़ौं / घोड़नि सेां.	घोड़ां सूं.	घोड़ां ऊं.
	G.	घोड़ों का.	घोड़न को.	घोड़ौं / घोड़नि कौ.	घोड़ां रो.	घोड़ां को, गो, कों.
	L.	घोड़ों मैं. पर.	घोड़न मैं. पर.	घोड़ौं / घोड़नि मैं. परि.	घोड़ां माहै. ऊपरै. / घोड़ां.	घोड़ां माथे. / घोड़ां.
	V.	घोड़ो.	घोड़ो.	घोड़ौ.	घोड़ां.	घोड़ां.

*Although, in this dialect, the postpositions are regularly and commonly But *ne*, the postposition of the agent, is never used. † Besides the word *sab*, to *n* or *ní*. ‡ Either of these forms may be declined throughout. In the

DIALECTIC MASCULINE DECLENSION.

Púr. घट=H. H., घड़ा, '*a jar*'.

Garhwálí.	*Kumáoní.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpúrí.*
घोड़ो.	घोड़ा.	घट.	घोड़वा. घोड़‡ घोड़ाना,	घ्वाड़.	घोर, घोरा.‡
घोड़ा सणि.	घोड़ा कणी.	घटहि.	घोड़वा क.	घ्वाड़ कंहं.	घोर को. के.
घोड़ा सणि.	घोड़ा कणी.	घटहि.	घोड़वा क.	घ्वाड़ कंहं.	घोर को. के.
घोड़ा ने.	घोड़ा ले.	घट.*	*Wanting.*	*Wanting.*	*Wanting.*
घोड़ा ते.	घोड़ा है, etc.	घट.	घोड़वा से.	घ्वाड़ ते.	घोर सें. थीं.
घोड़ा को.	घोड़ा को.	घट.	घोड़वा कर.	घ्वाड़ कर.	घोर क.
घोड़ा मा.	घोड़ा मा.	घट.	घोड़वा म. मा.	घ्वाड़ म.	घोर में. परि.
(घोड़ा).	(घोड़ा).	घट.	घोड़वा, etc.	घ्वाड़.	घोर.
घोड़ा.	(घोड़ा).	घट.	घोड़वन, घोड़ानन.	घ्वांड़ें.	घोर सब.
घोड़ीं सणि.	घोड़ां कणी.	घटन्हि, घटन्ह, घटन.	घोड़वन क.	घ्वांड़न कंहं	घोर सब को.
घोड़ीं सणि.	घोड़ां कणी.	घटन्हि, घटन्ह, घटन.	घोड़वन क.	घ्वांड़न कंहं	घोर सब को.
घोड़ीं न.	घोड़ां ले.	घटन्हि, घटन्ह, घटन.	*Wanting.*	*Wanting.*	*Wanting.*
घोड़ीं ते.	घोड़ां है, etc.	घटन्हि, घटन्ह, घटन.	घोड़वन से.	घ्वांड़न ते.	घोर सब सें. थीं.
घोड़ीं को.	घोड़ां को.	घटन्हि, घटन्ह, घटन.	घोड़वन कर.	घ्वांड़न कर	घोर सब क.
घोड़ीं मा.	घोड़ां मा. पर.	घटन्हि, घटन्ह, घटन.	घोड़वन मा. म.	घ्वांड़न म.	घोर सब में. परि.
(घोड़ा).	(घोड़ा).	(घटन).	घोड़वन.	घ्वांड़े.	घोर सब.

omitted, yet they are occasionally added to the base, as in the other dialects. *log* is also added to denote plurality; rarely the noun is inflected in the plural Avadhí plural, *ghoṛĕn* is also used.

1st Variety; नारी, *'a woman'*.

SINGULAR.

	High Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*	*Garhwálí.*	*Kumáoní.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*
N.	नारी.	नारी.	नारी.	नारी.	नारी.	नारी.	नारी.	नारि.	नारिया. / नारीवा.	नारी.
Ac.	नारी को.	नारी को.	नारी कौं.	नारी नै.	नारी रे.	नारी सखि.	नारी कणी.	नारिहि.	नारिया / नारीवा / क.	नारी कंहं.

PLURAL.

	High Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*	*Garhwálí.*	*Kumáoní.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*
N.	नारियां.	नारी.	नारीं. / नारियां.	नार्यां.	नार्यां.	नारी.	नारियां.	नारि.	नारियन. / नारिन.	नारी.
Ac.	नारियों को.	नारिन को.	नारियों / नारियन / नारियनि / नारिन / कौं	नार्यां नै.	नार्यां रे.	नारियों सखि.	नारिन कणी.	नारिन. / नारिन्ह. / नारिन्ह.	नारियन / नारिन / क.	नारिनि कंहं.

DIALECTIC FEMININE DECLENSION.

2nd Variety; बात, *'a thing'*.

	High Hindí.	*Kanaují.*	*Braj.*	*Márwárí.*	*Mewárí.*	*Garhwálí.*	*Kumáoní.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*
SINGULAR.										
N.	बात.	बात.	बात.	बात.	बात.	बात.	बात.	बात.	बात.	बात.
Ac.	बात को.	बात को.	बात कौं.	बात नै.	बात रे.	बात सणि.	बात कणी.	बातहि.	बात क.	बात कंहं.
PLURAL.										
N.	बातैं.	बातैं.	बातैं.	बातां.	बातां.	बात.*	बात.†	बात.	बात.	बात.
Ac.	बातों को.	बातन को	बातन / बातनि कौं.	बातां नै.	बातां रे.	बातु सणि.	बातन कणी.	बातन. / बातनि. / बातन्ह.	बातन क.	बात कंहं.

* The inherent *a* of the ultimate is sounded; pronounce, *báta*. A special character is used in Garhwálí to denote such a final *a*. † So in the only book I have seen; I should suppose, from the analogy of the contiguous Garhwálí, that it would be pronounced *báta*.

Origin of the Declensional forms.

154. In all Tatsama nouns and many Tadbhavas, the distinctive termination of the Sanskrit nom. sing., has entirely disappeared in modern High Hindí. In archaic and poetic Hindí, as also in Naipálí and other Himalayan dialects, *u* final often remains in masc. nouns, where it represents the Prák. termination *o*, for the Sk. *aḥ*; as, *e.g.*, in *desu*, for Prák. *deso*, Sk. *deshaḥ*, H. H. *desh*; and *láhu*, Prák. *láho*, Sk. *lábhaḥ*, H. H. *lábh*.*

a. Tadbhava masc. nouns in *á*, inflected to *e* in the sing., always represent Sanskrit or Prákrit nouns formed by adding the affix *ka* to bases in *a*. This added *k* was first rejected by § 78, and then the concurrent vowels were combined. Thus, *e.g.*, for the Sk. *ghaṭa*, we have a Prák. theme, *ghaṭaka*, nom. sing., *ghaṭakaḥ*, whence, by §§ 78, 69, *c.*, *k* being rejected, and the final *aḥ* changed to *o*, we have a form *ghaṛao*, which by *Sandhi*, yields first a form in *au*, the common Braj termination; which, again, is softened to *o* in *ghaṛo*, as in most western dialects, and is finally reduced to *á* in the High Hindí form, *ghaṛá*. By a similar process, we obtain in succession from the Sk. *melakaḥ*, for *melaḥ*, the forms, *melao*, Máṛ. *melo*, H. H. *melá*.

b. Tadbhava nouns fem. in *í* commonly stand for Sanskrit or Prákrit nouns ending in the fem. affix *ikā*, whence have arisen, successively, forms in *iá* and *iyá*.† By a similar process are explained the Avadhí fem. nouns in *ívá*; as, *e.g.*, *nadívá*, (H. H. *nadí*,) which presupposes a Prák. theme, *nadiká*. After the same analogy are derived fem. nouns in *ú*, as, *e.g.*, *bálú*, for Sk. *bálukā*, whence, Prák. *báluá*, Av. *bálwyá*, H. H. *bálú*. Similarly we explain a few Tadbhava masc. nouns in *í* and *ú*; as, *e.g.*, from Sk. *dhávikaḥ*, H. H. *dhobí*, through intermediate forms, *ḍhávio*, *dhobiyá*, and also, H. H. *bichchhú*, for a Prák. form, *viñchhuo*, for vulgar Sk. *vṛishchukaḥ*, for *vṛishchikaḥ*.

155. Except in the case of inflected Tadbhava masc. nouns in *á*, the Hindí has retained, in the sing., no trace of the old Sanskrit or Prákrit declensional system. In the case of these nouns in *á*, the original addition of the affix *ka*, has served so far to retard the process of phonetic decay, as to preserve in the obl. sing. termination *e*, the remainder of the Sk. gen. sing. Thus, *e.g.*, the gen. sing. of the Sk. *ghoṭakaḥ*, has successively passed through the following changes, all of which are explicable by principles laid down in Chap III, *viz.*; Sk. gen. sing. *ghoṭakasya*, Prák. *ghoḍakassa*, *ghoḍaassa*, *ghoḍáha*, *ghoḍaá*, and, *y* being euphonically inserted, *ghoṛaya*, whence H. H. obl. sing. *ghoṛe*. ‡ In the Márwárí and some other dialects, *y* apparently was not inserted, so that

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* Vid. §§ 63, 75, 75, *a*. In Bhagelkhandí, as represented in the Baptist translation of the N. T., Serampore, 1821, this *u* is added, from analogy, even to Arabic and Persian nouns, as, *e.g.*, *shaksu*, *shahru*, for *shakhs*, *shahr*.

† Vid. §§ 77, *b*. (1), 127. ‡ Vid. §§ 77, 77 *b*.

from the *sandhi* of the concurrent vowels, *aá*, we have the obl. sing., *ghoṛá*. In such eastern forms as *ghoṛavá*, *v*, instead of *y*, has apparently been inserted in the place of the lost *k*.

b. I am inclined to think that the *hi* or *hiṇ* which we find in the obl. sing., in archaic Hindí, is to be identified with the same termination which occurs in the loc. sing. of certain Prákrit dialects, as, *e.g.*, in *aggihiṇ*, for Sk. *agnes*, H. H. *ág meṇ*. It is thus to be derived, through the intermediate form, *mhiṇ*, from the Sk. loc. sing. term., *smin*, which, although in Sanskrit found only in pronominal declension, in some forms of Prákrit is assumed by substantives also. I have indeed noted no example of the use of this termination in the objective construction of nouns in Prákrit; but as such instances do occur in the case of the pronouns, we are justified in assuming such an extension of the use of the loc. in the case of nouns also. The only other hypothesis of the origin of this termination, which would connect it with the Sk. gen. sing. term., *sya*, fails to account for the final *Anusvár*; nor, so far as I have observed, does the Hindí form in question ever occur, like the termination *e*, in a genitive construction with the postpositions.

156. The nom. plur. in *e*, of Tadbhava nouns in *a*, might possibly have arisen from the Sk. nom. sing. neut. term. *ani*, which was often assumed in Prákrit by masc. nouns.* On this supposition, we must refer the dialectic nom. plur. in *á* to the Sk. masc. nom. plur. term. *ás*. But, on the whole, I am inclined to prefer Dr. Hoernle's suggestion, that the inflected nom. plur. of the nouns in question is, in fact, identical with the obl. sing.; *i. e*, it is originally a gen. sing., so that we are to understand this as really an elliptical expression, leaving *log*, *vṛind*, or some such noun of multitude to be supplied. This hypothesis explains both forms of the masc. nom. plur. inflection, as also such rare and now vulgar idioms as *kutte log*, *etc.* In the Bhagelkhandi N. T. we find the modern gen. plur. *tihāṇṛé*, of the 2nd personal pronoun, similarly assumed into the nom.

a. The fem. nom. plur. in *áṇ*, stands for the Prák. term. *á*, Sk. *ás*. Thus *makkhiyáṇ*, is for the Prák. *makkhiá*, Sk. *makshikás*. The inserted *y* evidently marks the place of the lost *k*, all trace of which has disappeared from the sing.

b. The origin of the fem. nom. plur. in *eṇ*, is more obscure. It may possibly have arisen from the Sk. neut. nom. plur. term. in *áni*, which, according to Prof. Lassen, was sometimes assumed in Prákrit, even by fem. nouns. From the Prákrit form of this termination, *áiṇ*, *eṇ* and *aiṇ* might easily have arisen by contraction.† But this is not certain. The Garhwálí fem. nom. plur. in *a* is evidently derived immediately from the corresponding Prákrit termination, *á*.

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* Vid. Lassen Inst. Ling. Prac. § 164, 17; 175, 7.

† Vid. Lassen Inst. Ling. Prac. § 95, 1.

157. The various forms of the obl. plur. in *oṉ*, *auṉ*, *áṉ*, *an*, *aṉí*, are all to be explained as different corruptions of the Sanskrit gen. plur. termination in *ám*. In the forms in *oṉ* and *auṉ*, the *m*, as often, has been, as it were, separated into its labial and nasal elements, whence the labial diphthong. The *n* which appears in various dialectic forms, is identical with the *n* which in Sanskrit was regularly inserted before the gen. plur. termination, after all bases ending in vowels. The final *i* in the Braj plur. is probably due to a weakening of a final *a*, so that, *e.g.*, *putrani* is for *putrana*, for Sk. *putránám* (Prák. *puḍáṇaṉ*). Similarly, from *syár*, Prák. *siálo*, Sk. *shṛigálaḥ*, we have the gen. plur. forms, Prák. *siálāṇaṉ*, H. *siyároṉ*, *syáraṉ* and *syáran*; and from *nadí*, *nadiyoṉ*, as if for a form *nadíkáṇám* (Prák. *náṇaṉ*), whence, *k* being dropped, as above, we may derive the various forms, *nadiyoṉ*, *nadiyan*, etc. The Braj and Kan. obl. plur. forms in *n*, as *pápin*, for *pápiyoṉ* or *pápiyan*, have probably arisen from the simple base, as those longer forms, from the increased base in *ka*; so that, *e.g.*, *pápin* stands for an original *pápinám*, but *pápiyoṉ*, etc. for an original *pápikánám*.

a. The origin of the obl. plur. forms in *nh* and *nhi*, is obscure. Mr. Beames suggests that they have arisen from a confusion between the common plural in *n*, and the Prák. plur. term. *hiṉ*, said to be still preserved in Maráṭhí. The student is referred to Vol. II. of Mr. B's. Comparative Grammar, where he will find the question fully discussed.

Origin of the Postpositions of declension.

158. The explanation of the genitive postpositions will best precede that of the dat. and acc. postposition, *ko*. The origin of these genitive postpositions has long been one of the vexed questions of Hindí philology; but Dr. Hoernle of Benares, in a late able essay, may be regarded as having at last reached a solution of the problem. For the exhibition of his conclusive argument, we refer the reader to the essay in question,* and here briefly note the results of his investigation.

The various forms of the Hindí gen. postposition, viz. *ká*, *kau*, *ko*, *ka*, *kar*, *kero*, *kerá*, *ker*, *dá*, *go*, *ro*, *lo*, are all corruptions of Prákrit modifications of *kṛita*, the Sk. past part. of *kṛí*, 'to do'.

This participle received in Prákrit the addition of the common affix *ka*, so that by the elision of *t*, and change of *ṛí* to *er*, it assumed the form *keraka* or *kerika*. In Prákrit, this participle was often used after a gen. noun, with which it was made to agree, but without any modification of the sense. Thus it came at last to supplant the gen. termination, and became itself a sign of the gen. case, as it is to-day in Hindí. From *kerakaḥ*, we obtain the Hindí postpositions *kero*, *kerá*, *ker*, precisely as we have *ghoṛo*, *ghoṛá*, and *ghor*, from *ghoṭakaḥ*:

* Vid. Journ. As. Soc. of Bengal, Part. I; No. II, 1872.

and, *ar* instead of *er* being substituted for the *ṛi* of *kṛita*, from *karakaḥ*, we derive the forms *kara*, *kar*. These are therefore the oldest forms of the Hindí postposition. In the case of the 1st and 2nd personal pronouns in High Hindí, and in Márwáṛí universally, the initial *k* and the final *k* of *karakaḥ*, or *kerakaḥ* having both been elided, the forms *ro* and *rá* remained. The Braj, Kanaují and High Hindí forms, *kau*, *ko*, *ká* may have arisen, either from the forms above given, or from another Prák. form of *kṛita*, *viz.*, *kidaḥ* or *kadaḥ* which would yield, by the elision of *d*, *kau*, *ko*, or *ká*, or by the elision of the initial *k*, as in the case of the Máṛwáṛí gen. sign., *dá*, which is the form in Panjábí. The Máṛwáṛí postposition, *ḷo*, may be compared with another Prákritic form of this same word, *kelaka*, for *keraka*. This theory of the origin of these postpositions accounts for all the forms that I have met, except the very rare old Máṛwáṛí forms, *taṇau*, and *hundo*, regarding which I have no satisfactory suggestion to make.

159. The analogy of the gen. postpositions will lead us to a probable theory as to the dat. postpositions, *kauṇ*, *koṇ*, *ko*, *kuṇ*, *ku*, *kai*. The same Prákrit participle, *keraka*, which came to be the sign of the gen., was also used in the forms *kerakam* and *kerake*, (*kritam*, *krite*,) as the sign of the dative. And if these forms were so used, it is as likely that the Prákrit equivalents, *kadam* or *kade*, might have been so used. From the former of these, by elision of *d*, I would derive the Braj dat. sign, *kaun*,* whence we have the High Hindí, *ko*, just as in the infinitive, we have the Kan. *karno*, for the Braj, *karnauṇ*. The eastern form *ke* has probably arisen from *kade*. By a similar process, may also probably be derived the Máṛ. dat. and acc. sign *nai*, from another Prákrit form, *kiṇṇe*, of the same participle, *krite*, the initial *k* being rejected, just as, in this same dialect, in deriving *ro* from *kerakaḥ*. The corresponding Mew. postposition, *ai*, is apparently a still further reduction of the same affix, by the elision of *n*.

a. The dat. and acc. postpositions, with a medial aspirate, viz., *kahúṇ*, *káhú*, *kahaṇ*, *kaṇh*, may perhaps, as Dr. Hoernle suggests, have arisen from a different origin, as the Sk. *sakáshe*,† which was sometimes used as a sign of the dat. and acc. But it is quite possible that they, like the foregoing, may have arisen from the same *kerakam*, *kerake*, *h* having been euphonically inserted, after the elision of *t*, as before the nom. plur. termination in *bhauṇhaiṇ*, for *bhauṇvaiṇ*.

b. On the derivation of the apparently related Himalayan dative and accusative case-signs, *viz. kaṇí*, *saṇi*, *huṇi*, I have obtained no light.

160. It has been common to compare the postposition *ne*, denoting the agent, with the termination of the instr. sing. of the 1st decl. of Sk. nouns, as, *e.g.* the Hindí, *Rám ne*, with the Sk. *Rámena*. It may perhaps also be connected with the Sanskrit termination of nouns of agency, in *ana*. But the origin of this postposition has not yet been demonstrated; and if we regard the analogy

* Vid. § 79. † Vid. Benfey's Sansk. Dict., sub voc.

of the postpositions already considered, it seems more reasonable to seek its original in some single word. The Sk. instr. affix, *ina*, could scarcely have separated itself from its noun, as the common theory supposes.

161. The postposition *se* with its variations, *soṉ*, *súṉ*, *saṉ*, *seṉ*, *haï*, etc., is probably to be connected with the Sk. preposition, *sam*, 'with', or, more accurately, with '*sa*', of which *sam* is the acc. sing. *Se* is probably a genitive from the same stem, for *sasya*, as *mele* is for *melasya*.

a. *Ten*, *te* and *tan*, are evidently related to the Sanskrit adverbial affix, *tas*, which is added to any noun in Sanskrit with an ablative sense. It is to be noticed that, under the form *to*, this affix had become the regular abl. termination in Prákrit. Compare the Sk. *pitritas*, with the Braj *pitá teṉ*.

162. The various forms of the loc. postposition, *meṉ*, are all referable to the Sk. *madhya*, 'middle', generally to its loc. sing., *madhye*. The various forms, *madhya*, *madhi*, *mahi*, *máhi*, *mah*, all exhibit successive processes of derivation, *dh* becoming *h*, and *y*, by § 88, first becoming *i* and then disappearing. In the forms *máṉjh*, *majhi*, *jh* is substituted for the conjunct *dhy* (§ 96). The long form *máhai* suggests an increased Prákritic form, *madhyake*. The various forms with *Anusvár*, *máhiṉ*, *mahaṉ*, *meṉ*, *moṉ*, *majjham*, are possibly to be referred to the acc. form, *madhyam*. *Meṉ* or *maiṉ* has arisen from *máhiṉ*, and *máṉ* from *mahaṉ*, by rejection of *h*, and *Sandhi* of the concurrent vowels.

a. The other loc. postposition, *par*, in all its variations, is derived from the Sk. *upari*, 'on'. The Márwárí, always tenacious of old forms, has retained the initial vowel to the present day. From this original have proceeded in succession, the Bhoj. *pari*, H. H. *par*, Braj *pai* and Urdú *pa*.

b. The postposition *talk* is connected by Prof. Williams * with the Sanskrit affix *daghna*, used in the same sense; thus, we may compare the Hindí, *ghuṭne talk*, 'up to the knee', with the Sk. *jánu-daghna*, of the same meaning. With the same affix, through the operation of a few common changes, may also be connected the postposition *talak*, which has the same meaning. The elements of the conjunct *ghn* in *daghna* being separated and then transposed, as is often the case in Hindí, we would have a form *danagh*, whence by the substitution of the cognate hard smooth mute, for the soft mutes, *d* and *gh*, and change of *n* to *l*, we reach *talak*, the form in question.

c. The postposition *lagi* or *lági*, having the same meaning as the above, is to be identified with the Sk. indecl. past part., *lagya*, Prák. *lagia*, from the root *lag*, 'to be attached'. The forms *loṉ* and *lauṉ*, are to be derived from the other Prákrit form of the same participle, *viz*., *lagiúṇa*, or *lagiúṇa*, for the Sk. *lagitvá*, whence, by the rejection of the medial *g*, and *Sandhi* of the vowels, *ṇ* final passing into *Anusvár*, we have the forms *lauṉ* and *loṉ*.

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* Sansk. Grammar, § 80 XX.

CHAPTER V.

ADJECTIVES.

163. The Hindí adjective is exceedingly simple, and presents little requiring special explanation. Adjectives fall into two classes, *viz.*, *uninflected* and *inflected*. Uninflected adjectives, as the term implies, remain unchanged before all nouns and under all circumstances, like the English adjective, and require no explanation. Inflected adjectives all terminate in आ *á*, and correspond in all respects to Tadbhava nouns of the same termination, inflected to ए *e* in the oblique cases. The rules for the inflection of such adjectives are the same as those given for the inflection of the genitive postposition, का, *viz.* :—

(1) Before a masc. noun in the nom. sing., आ *á* final is unchanged.

(2) Before a masc. noun in any other case, आ *á* final is changed to ए *e*.

(3) Before a fem. noun in any case, sing. or plur., आ *á* final is changed to ई *í*.

The following examples will illustrate the construction of adjectives:

UNINFLECTED ADJECTIVES.

सुंदर फूल *sundar phúl*, 'a beautiful flower', or 'beautiful flowers'.
सुंदर फूल पर *sundar phúl par*, 'on a beautiful flower'.
सुंदर फूलों का *sundar phúlon ká*, 'of beautiful flowers'.
सुंदर लड़की *sundar laṛkí*, 'a beautiful girl'.
सुंदर लड़कियां *sundar laṛkiyán*, 'beautiful girls'.
सुंदर लड़की का *sundar laṛkí ká*, 'the beautiful girl's'.
सुंदर लड़कियों को *sundar laṛkiyon ko*, 'to beautiful girls'.
धर्म्मी पुरुष *dharmmí purush*, 'a virtuous man', or 'virtuous men'.
धर्म्मी पुरुष का *dharmmí purush ká*, 'a virtuous man's.
धर्म्मी पुरुषों में *dharmmí purushon men*, 'among virtuous men'.

धर्म्मी स्त्री *dharmmí stri*, 'a virtuous woman'.
धर्म्मी स्त्रियां *dharmmí striyáṇ*, 'virtuous women'.
धर्म्मी स्त्री को *dharmmí strí ko*, 'to a virtuous woman'.
धर्म्मी स्त्रियों को *dharmmí striyoṇ ko*, 'to virtuous women'.

INFLECTED ADJECTIVES.

काला घोड़ा *kálá ghoṛá*, 'a black horse'.
काले घोड़े *kále ghoṛe*, 'black horses'.
काले घोड़े का *kále ghoṛe ká*, 'the black horse's'.
काले घोड़ों पर *kále ghoṛoṇ par*, 'on black horses'.
काली बिल्ली *kálí billí*, 'a black cat'.
काली बिल्लियां *kálí billiyáṇ*, 'black cats'.
काली बिल्ली पर *kálí billí par*, 'on a black cat'.
काली बिल्लियों को *kálí billiyoṇ ko*, 'to black cats'.

164. A very few adjectives in आं *áṇ* follow the analogy of Tadbhava masc. nouns of the same termination, and are inflected to एं *eṇ*, obl. masc., and ईं *íṇ*, fem., according to the rules above given for adjectives in आ *á*.* The same rule applies to all ordinal numeral adjectives ending in वां *wáṇ*. Examples are, बायें हाथ, *bayeṇ háth*, 'on the left hand'; दसवीं घड़ी पर, *daswíṇ ghaṛí par*, 'at the tenth hour'; बीसवें महीने में, *bísweṇ mahíne meṇ*, 'in the twentieth month'.

Rem. Adjectives do not, as a rule, assume the plural terminations, एं, आं, ओं. When the adjective comes last, in the poetic style, they are very rarely added. The perfect and imperfect participles of verbs, when used adjectively, are subject to the same rules as inflected adjectives.

165. The affix सा *sá* is added to adjectives to express resemblance, with the accessory idea of a lesser degree of the quality.

a. This affix is inflected to ए *e* and ई *í* according to the rules for the inflection of Tadbhava adjectives in आ. The adjective preceding सा *sá*, if capable of inflection, must also be inflected. Examples are,

* Vid. § 160, (1, 2, 3.)

लाल सा फूल *lál sá phúl*, 'a reddish flower'; नीली सी चिड़ियां *nílí sí chiṛiyáṇ*, 'blueish birds'; पीले से पत्ते *píle se patte*, 'yellowish leaves'.

b. The same particle may also be added to a noun or pronoun, converting it into an adjective expressing likeness; the pronoun must be put in the oblique form. Thus, *e.g.*, we may say, खड्ग सा हथियार *khaṛag sá hathyár*, 'a sword-like weapon', मुझ सा पापी *mujh sá pápí*, 'a sinner like me', तुम सा मित्र *tum sá mitr*, 'a friend like you'.*

c. सा *sá* is also added to the genitive both of nouns and pronouns, when the likeness intended is not, as in the previous case, to the person or thing itself, but to something pertaining to the person or thing. Both the genitive and the appended सा are then inflected to agree with the following noun.

Thus we say, पंडित की सी बोली *paṇḍit kí sí bolí*, 'speech like that of a pundit'; हाथी का सा मुंह *háthí ká sá muṇh*, 'a face like an elephant's'; बाघ के से दांत *bágh ke se dánt*, 'teeth like those of a tiger'.

d. This idiom is to be explained by supposing an ellipsis of the substantive after the genitive. Thus, *háthí ká sá muṇh* is for *háthí ká muṇh sá muṇh*; as we say in English, 'a face like an elephant's', for 'a face like an elephant's face'.

e. Sometimes the noun qualified is omitted, as in the following; '*parbat kí kundalá sí dikhái paṛtí hai*', 'something like a mountain cave appears'. Here we must evidently supply some feminine noun, as, *e.g.*, *bastu*.

166. Identical in form, but of different origin and meaning, is the particle सा *sá*, which is added in like manner to adjectives to denote intensity or excess.

Examples of this usage are, बहुत सा आटा *bahut sá áṭá*, 'a great deal of flour'; थोड़ी सी रोटी *thoṛí sí roṭí*, 'a very little bread'; ऊंचा सा पहाड़ *úṇchá sá paháṛ*, 'a very high mountain'; बड़े से घोड़े *baṛe se ghoṛe*, 'very large horses'.

a. *Sá*, as used in this sense, is derived from the Sanskrit affix *shas*, '-fold', through the Braj *so*. *Sá*, the affix denoting likeness, has come from the Sanskrit *sama*, 'like', through the intermediate (Braj) form, *saṇ*, as the H. H. inf. *karná* has come through the Braj *karnaṇ*.

* With such expressions as the above, compare such English colloquial forms as 'sick-like', 'weak-like', etc.

167. The dialectic forms of adjectives present no new peculiarity. Tadbhava High Hindí adjectives in आ, inflected, in Braj take the termination औ, and in Márwárí and other western and the Himalayan dialects, ओ. The inflection of such adjectives in each of these dialects is the same as that of the corresponding class of nouns. Occasionally *Anusvár* is added to the Braj obl. masc. inflection. Examples are the following: for H. H., घोड़ा, Braj, घोड़ौ, Már., Mew., Kan., etc., घोड़ो, 'little'; Braj, मीठे वचन सौं or मीठें वचन सौं, 'with a pleasant word', for H. H., मीठे वचन से; Már., बड़ो घोड़ो, 'a large horse'; बड़ी घोड़ी, 'a large mare'; बड़ा घोड़ा, 'large horses'; बड़ा वाळो रो तगत, 'the throne of the great king'. Kanaují forms of the adjective occasionally occur in poetry, as, in the *Rámáyaṇ*, सांवरो, for H. H., सांवला, 'sallow'.

a. In the dialect of the *Rámáyaṇ*, the class of Tadbhava adjectives in आ is wanting, and all adjectives alike are uninflected; except that as noted below, they occasionally assume the Sanskrit fem. nom. sing. terminations. But sometimes इ is added for the fem. Thus, we have बर राऊ, 'a great king', and बर हानि or बरि हानि (fem.), 'a great injury'. सम is the usual substitute for सा; as, *e.g.*, दसरथ सम राऊ, 'a king like Dasarath'.

168. Occasionally, in poetry, some adjectives, chiefly Tatsamas, assume certain Sanskrit terminations, indicative of case and gender. Thus we often meet adjectives with the Sanskrit fem. terminations, ई (after bases in अन् or इन्,) and आ. Such forms occur most frequently in the latter part of compound words. The final ई is often shortened for the sake of the metre. Examples are कामिनी.....रतिमदमोचनी 'beautiful women, destroyers of the pride of Rati'; भगति अति पावनि, 'devotion most holy'; सीता पुनीता, 'Sítá, the pure'; गुरुड़ कै गिरा विनीता, 'the modest speech of Gurur'. More rarely, we meet with the termination म(ं) of the Sk. acc. sing., masc. or neut., as, *e.g.*, अजं नित राम नमामि, 'Rám, the unborn, I ever adore'; निकंदय द्वंद घनं, 'destroy all my doubt'.

Comparison.

169. The Hindí adjective has no separate form to express the degrees of comparison. The comparative degree is

expressed by simply putting the noun or pronoun with which comparison is made, in the ablative case, thus; यह घर उस से बड़ा है *yah ghar us se baṛá hai*, 'this house is larger than that'; वह वृक्ष आम के पेड़ से ऊंचा है *wah vṛiksh ám ke peṛ se úṇchá hai*, 'that tree is higher than a mango tree'; शहद से मीठा *shahad se míṭhá*, 'sweeter than honey'.

a. The superlative degree is expressed by using with the adjective, the abl. of सब *sab*, 'all'; thus, सब से बड़ा *sab se baṛá*, 'the greatest'; *i.e.*, 'great with all'; सब से नीच *sab se ních*, 'the lowest'; यह मछली सब मछलियों से सुंदर है, *yah machhlí sab machhliyoṇ se sundar hai*, 'this is the most beautiful of all fishes'.

b. Comparison may also be expressed by prefixing the words और *aur* and अधिक *adhik*, 'more', and sometimes, with the same signification, the Persian *ziyádah*, corrupted in Hindí to ज़ियादः *jiyáda*, or, colloquially, in the Doáb, ज़ास्ती *jásti*.

c. Where no comparison is intended, a high degree of any quality is expressed by prefixing various words to the adjective, as in English and other languages. Most commonly, the word बहुत *bahut*, 'much', 'very', is prefixed, as बहुत गहरी नदी *bahut gahrí nadí*, 'a very deep river'. Sometimes, colloquially, बड़ा *baṛá*, 'great', is used instead of बहुत; as बड़ा भारी पत्थर *baṛá bhárí patthar*, 'a very heavy stone'; but this use of बड़ा is not considered elegant. The intensive affix, सा *sá*, (§ 166) has the same force. Other words, used especially in literary Hindí, are अति *ati*, 'very', अत्यन्त *atyant*, 'extremely'; as अति सुंदर *ati sundar*, 'very beautiful'; अत्यन्त भयानक *atyant bhayának*, 'exceedingly terrible'. The word परम *param*, (*cf.* Lat. *primus*) is often prefixed to Tatsama adjectives in the same sense as the above, as, *e.g.*, परम अद्भुत *paramadbhut*, 'very wonderful'; परमशुद्ध *paramshuddh*, very holy'.

d. Sometimes the superlative degree of comparison is elegantly expressed by placing the noun or pronoun with which comparison is made, in the loc. case with में *meṇ*, either with or without सब *sab* prefixed; as, *e.g.*, वह सब बुद्धिमानों में बुद्धिमान था *wah sab buddhimánoṇ meṇ buddhimán thá*, 'he was the wisest of the wise'; इन पेड़ों में बड़ा यही है

in peṛoṇ meṇ baṛá yahí hai, 'of these trees this is the greatest'. Compare the similar English idiom, 'brave among the brave.'

170. A few Sanskrit comparatives and superlatives occur, the former often in a superlative sense; as, *e.g.*, पुण्यतर *puṇyatar* from पुण्य *puṇya*, 'more holy', or 'very holy'. But superlative forms are much more common, as उत्तम *uttam*, 'best'; श्रेष्ठ *shreṣht*, 'most excellent', from श्री; प्रियतम *priyatam*, 'dearest', from प्रिय; पापिष्ठ *pápiṣht*, 'most sinful', from पापी *pápí*.

a. Persian comparatives and superlatives have found no place in Hindí, unless we except the word विहतर (بہتر), which one occasionally hears from Hindoos who are in the habit of using much Urdú.

171. The same general principles of derivation which have been indicated (§§ 54—157) in explanation of substantive forms, apply equally in regard to adjectives. Thus Tadbhava adjectives in *á* have always arisen from Prakritic bases increased by the addition of a consonant, usually *k*; and all Tatsamas ending in the silent *a*, from the simple Sanskrit base. Thus the adjective *kálá*, 'black', must be derived, not directly from the Sk. *kála*, but from an increased Prakritic base, *kálaka*. On the other hand the Tatsama, *sundar*, 'beautiful', has arisen directly from the Sk. *sundara*, with only the loss of the case-termination. Tatsamas in *í* commonly represent Sk. bases in *in*, as *dhaní*, from the base *dhanin*.*

CHAPTER VI.

NUMERALS.

172. The Hindí numerals are quite irregular in their formation, and it will be necessary for the student to commit them all to memory as far as 100. The Sanskrit numerals are also in common use in books, especially in numbering chapters and sections.

Both the Hindí and Sanskrit numerals are given in the following table, with the figures corresponding.

* Vid. §§ 63, 127.

		Hindí.		Sanskrit.	
1	१	एक	*ek.*	एक	*ek.*
2	२	दो	*do.*	द्वि	*dwi.*
3	३	तीन	*tín.*	त्रि	*tri.*
4	४	चार	*chár.*	चतुर्	*chatur.*
5	५	पांच	*pánch.*	पंचन्	*pañchan.*
6	६	छ	*chha.*	षष्	*shash.*
7	७	सात	*sát.*	सप्तन्	*saptan.*
8	८	आठ	*áṭh.*	अष्टन्	*ashṭan.*
9	९	नौ	*nau.*	नवन्	*navan.*
10	१०	दस	*das.*	दशन्	*dashan.*
11	११	ग्यारह	*gyárah.*	एकदशन्	*ekadashan.*
12	१२	बारह	*bárah.*	द्वादशन्	*dwádashan.*
13	१३	तेरह	*terah.*	त्रयोदशन्	*trayodashan.*
14	१४	चौदह	*chaudah.*	चतुर्दशन्	*chaturdashan.*
15	१५	पन्द्रह	*pandrah.*	पंचदशन्	*pañchadashan.*
16	१६	सोलह	*solah.*	षोदशन्	*shodashan.*
17	१७	सत्रह	*satrah.*	सप्तदशन्	*saptadashan.*
18	१८	अठारह	*aṭhárah.*	अष्टादशन्	*ashṭádashan.*
19	१९	उनीस	*unís.*	ऊनविंशति	*únavinshati.*
20	२०	बीस	*bís.*	विंशति	*vinshati.*
21	२१	इक्कीस	*ikkís.*	एकविंशति	*ekavinshati.*
22	२२	बाईस	*báís.*	द्वाविंशति	*dwávinshati.*
23	२३	तेईस	*teís.*	त्रयोविंशति	*trayovinshati.*

		Hindí.		Sanskrit.	
24	२४	चौवीस	*chaubís.*	चतुर्विंशति	*chaturvinshati.*
25	२५	पचीस	*pachís.*	पंचविंशति	*panchavinshati.*
26	२६	छब्बीस	*chhabbís.*	षड्विंशति	*shadvinshati.*
27	२७	सताईस	*satáís.*	सप्तविंशति	*saptavinshati.*
28	२८	अठाईस	*aṭháís.*	अष्टाविंशति	*ashṭávinshati.*
29	२९	उन्तीस	*untís.*	ऊनत्रिंशत्	*únatrinshat.*
30	३०	तीस	*tís.*	त्रिंशत्	*trinshat.*
31	३१	इकतीस	*iktís.*	एकत्रिंशत्	*ekatrinshat.*
32	३२	बतीस	*batís.*	द्वात्रिंशत्	*dwátrinshat.*
33	३३	तैंतीस	*tentís.*	त्रयस्त्रिंशत्	*trayastrinshat.*
34	३४	चौंतीस	*chauntís.*	चतुस्त्रिंशत्	*chatustrinshat.*
35	३५	पैंतीस	*paintís.*	पंचत्रिंशत्	*panchatrinshat.*
36	३६	छत्तीस	*chhattís.*	षट्त्रिंशत्	*shaṭtrinshat.*
37	३७	सैंतीस	*saintís.*	सप्तत्रिंशत्	*saptatrinshat.*
38	३८	अड़तीस	*aṛtís.*	अष्टात्रिंशत्	*ashṭátrinshat.*
39	३९	उन्तालीस	*untálís.*	ऊनचत्वारिंशत्	*únachatvárin-* [*shat.*
40	४०	चालीस	*chálís.*	चत्वारिंशत्	*chatvárinshat.* [*shat.*
41	४१	इकतालीस	*iktálís.*	एकचत्वारिंशत्	*ekachatvárin-* [*shat.*
42	४२	बयालीस	*bayálís.*	द्विचत्वारिंशत्	*dwichatvárin-* [*shat.*
43	४३	तैंतालीस	*tentálís.*	त्रिचत्वारिंशत्	*trichatvárin-* [*rinshat.*
44	४४	चौआलीस	*chauálís.*	चतुश्चत्वारिंशत्	*chatushchatvá-* [*rinshat.*
45	४५	पैंतालीस	*paintálís.*	पंचचत्वारिंशत्	*panchchatvá-* [*shat.*
46	४६	छियालीस	*chhiyálís.*	षट्चत्वारिंशत्	*shaṭchatvárin-*

		Hindí.		Sanskrit.	
47	४७	सैंतालीस	*saiṇtálís.*	सप्तचत्वारिंशत्	*saptachatvárin* [*shat.*
48	४८	अड़तालीस	*aṛtálís.*	अष्टचत्वारिंशत्	*ashṭachatvárin* [*shat.*
49	४९	उनचास	*unchás.*	ऊनपंचाशत्	*únapañcháshat.*
50	५०	पचास	*pachás.*	पंचाशत्	*pañcháshat.*
51	५१	इकावन	*ikáwan.*	एकपंचाशत्	*ekapañcháshat.*
52	५२	बावन	*báwan.*	द्वापंचाशत्	*dwápañcháshat.*
53	५३	तिरपन	*tirpan.*	त्रिपंचाशत्	*tripañcháshat.*
54	५४	चौवन	*chauwan.*	चतुःपंचाशत्	*chatuḥpañchá-* [*shat.*
55	५५	पचपन	*pachpan.*	पंचपंचाशत्	*pañchapañchá-* [*shat.*
56	५६	छप्पन	*chhappan.*	षट्पंचाशत्	*shaṭpañcháshat.*
57	५७	सतावन	*satáwan.*	सप्तपंचाशत्	*saptapañchá-* [*shat.*
58	५८	अठावन	*aṭháwan.*	अष्टापंचाशत्	*ashṭápañchá-*
59	५९	उनसठ	*unsaṭh.*	ऊनषष्टि	*únashashṭi.*
60	६०	साठ	*sáṭh.*	षष्टि	*shashṭi.*
61	६१	इकसठ	*iksaṭh.*	एकषष्टि	*ekashashṭi.*
62	६२	बासठ	*básaṭh.*	द्वाषष्टि	*dwáshashṭi.*
63	६३	तिरसठ	*tirsaṭh.*	त्रिषष्टि	*trishashṭi.*
64	६४	चौंसठ	*chauṇsaṭh.*	चतुःषष्टि	*chatuḥshashṭi.*
65	६५	पैंसठ	*paiṇsaṭh.*	पंचषष्टि	*pañchashashṭi.*
66	६६	छियासठ	*chhiyásaṭh.*	षट्षष्टि	*shaṭshashṭi.*
67	६७	सरसठ	*sarsaṭh.*	सप्तषष्टि	*saptashashṭi.*
68	६८	अड़सठ	*aṛsaṭh.*	अष्टषष्टि	*ashṭashashṭi.*
69	६९	उनहत्तर	*unhattar.*	ऊनसप्तति	*únasaptati.*

		Hindí.		Sanskrit.	
70	७०	सत्तर	*sattar.*	सप्तति	*saptati.*
71	७१	इकहत्तर	*ikhattar.*	एकसप्तति	*ekasaptati.*
72	७२	बहत्तर	*bahattar.*	द्वासप्तति	*dwásaptati.*
73	७३	तिहत्तर	*tihattar.*	त्रिसप्तति	*trisaptati.*
74	७४	चौहत्तर	*chauhattar.*	चतुःसप्तति	*chatuḥsaptati.*
75	७५	पचहत्तर	*pachhattar.*	पंचसप्तति	*pañchasaptati.*
76	७६	छिहत्तर	*chhihattar.*	षट्सप्तति	*shaṭsaptati.*
77	७७	सतहत्तर	*sathattar.*	सप्तसप्तति	*saptasaptati.*
78	७८	अठहत्तर	*aṭhhattar.*	अष्टसप्तति	*ashṭasaptati.*
79	७९	उनासी	*unási.*	ऊनाशीति	*únáshíti.*
80	८०	अस्सी	*assí.*	अशीति	*ashíti.*
81	८१	इकासी	*ikási.*	एकाशीति	*ekáshíti.*
82	८२	बयासी	*bayási.*	द्व्याशीति	*dvyashíti.*
83	८३	तिरासी	*tirási.*	त्र्यशीति	*tryashíti.*
84	८४	चौरासी	*chaurási.*	चतुर्शीति	*chaturshíti.*
85	८५	पचासी	*pachási.*	पंचाशीति	*panchásháti.*
86	८६	छियासी	*chhiyási.*	षड्शीति	*shaḍshíti.*
87	८७	सतासी	*satási.*	सप्ताशीति	*saptáshíti.*
88	८८	अठासी	*aṭhási.*	अष्टाशीति	*ashṭáshíti.*
89	८९	नवासी	*navási.*	नवाशीति	*naváshíti.*
90	९०	नब्बे	*navve.*	नवति	*navati.*
91	९१	इकानवे	*ikánave.*	एकनवति	*ekanavati.*
92	९२	बानवे	*bánave.*	द्वानवति	*dwánavati.*

		Hindí.		Sanskrit.	
93	९३	तिरानवे	*tiránave.*	त्रिनवति	*trinavati.*
94	९४	चौरानवे	*chauránave.*	चतुर्नवति	*chaturnavati.*
95	९५	पचानवे	*pachánave.*	पंचनवति	*pañchanavati.*
96	९६	छियानवे	*chhiyánave.*	षट्नवति	*shaṭnavati.*
97	९७	सतानवे	*satánave.*	सप्तनवति	*saptanavati.*
98	९८	अठानवे	*aṭhánave.*	अष्टानवति	*ashṭánavati.*
99	९९	निनानवे	*ninánave.*	नवनवति	*navanavati.*
100	१००	सौ	*sau.*	शत	*shata.*
1000	१०००	सहस्र हजार*	*sahasra.* *hajár.*	सहस्र	*sahasra.*
100000	१०००००	लाख	*lákh.*	लक्ष	*laksha.*
1000000	१००००००	नियुत	*niyut.*	नियुत	*niyuta.*
10000000	१०००००००	करोड़	*karoṛ.*	कोटि	*koṭi.*

a. The following are of less frequent occurrence, *viz.*: अर्ब *arb*, 'one hundred *karoṛ*',='one billion'; खर्ब *kharb*, 'one hundred *arb*',='one hundred billion'; नील *níl*, 'one hundred *kharb*',='ten trillion'; पद्म *padm*, 'one hundred *níl*',='one quadrillion'; संख *sankh*, 'one hundred *padm*',='one hundred quadrillion'.

173. Many of the above numerals have slightly different forms. We subjoin the most common variations.

1, { इक.† / ऐक. }

2, { दोऊ.‡ / दोइ.‡ / दुइ.† }

3, { तीनि. / त्रय.† }

4, { चारि.‡ / चारिक.† / चौ. § }

6, छः

9, नव.

11, { एगारह. / इगारह. }

14, चारिदस.†

* This is a Persian word; but it is in common use in Hindí. Etymologically it is identical with the Sanskrit form, *sahasra.*

† In *Rámáyaṇ.* ‡ Braj. § Kanaují.

16,	सोरह.* / षोडश.*	46,	छतालीस.	82,	बासी.
		48,	अठतालीस.	87,	सत्तासी.
19,	उनईस † / उन्नीस.	51,	इक्यावन. / एकावन.	88,	अट्ठासी.
				90,	नवे.
		53,	त्रेपन.		
21,	इकईस † / एकीस.	54,	चौपन.	91,	इक्यानवे. / एक्यानवे. / एकानवे.
		55,	पचावन.		
25,	पचवीस.*	57,	सत्तावन.		
27,	सत्ताईस.	58,	अट्ठावंन.	95,	पंचानवे. / पन्नानवे.
31,	एकतीस.	61,	एकसठ.		
32,	बत्तीस.	63,	त्रेसठ.	96,	छानवे.
33,	तैंतीस.	68,	अठसठ.	97,	सत्तानवे.
38,	अठतीस.	71,	एकहत्तर.	99,	निन्यानवे. / निन्नानवे.
39,	उनचालीस.	73,	तिरहत्तर.		
41,	एकतालीस.	75,	पछत्तर.	100,	सै.† / सल.‡ / सत.
43,	तैंतालीस.	76,	छहत्तर.		
44,	चवालीस.	81,	इक्यासी.	1000,	सहस.*

a. To the above list may be added the anomalous form from the *Rámáyaṇ*, **नवसप्त**, *lit.*, 'nine-seven', 'sixteen'. **दह** is occasionally substituted for **दस**, 'ten', as in the phrase, **दहदिसि**, 'the ten points of the compass'. Many of the above forms merely present differences of orthography.

174. The numbers above one hundred proceed as in English, except that the copulative conjunction is omitted. Thus, **एक सौ एक** *ek sau ek*, 'one hundred and one'; **तीन सौ साठ** *tín sau sáṭh*, 'three hundred and sixty'; **एक हजार बीस** *ek hajár bís*, 'one thousand and twenty'.

a. But the copulative is sometimes inserted in poetry, even in the lower numbers, as **बीते कल्प सात अरु बीसा**, 'seven and twenty *kalpas* passed.'

b. The numbers between 100 and 200 are sometimes expressed by writing the smaller number first, with the affix *á*, as *e.g.*, **चालीसा सौ**, 'a hundred and forty'. Other modes of expression will be noticed in the sections concerning fractional and denominative numerals.

* In *Rámáyan*. † Kanauji. ‡ In Tirhut.

175. The numeral एक is added to other numerals in the sense of the English 'about'; as, *e.g.*, चालीस एक, 'about forty'; सौ एक, 'about a hundred',—not एक सौ एक, which is 'one hundred and one'. But to एक the word आद (Sk. आदि) is added in the same sense, as एक आद सेर आटा, 'a *seer* or so of flour'.

176. Ordinarily the numerals are not used in the inflected plural form. But when they are used to denote a totality or aggregation, they may take, both in the nom. and obl. cases, the termination ओं.* Thus, चार पेड़ *chár peṛ* is 'four trees', but चारों पेड़ *chároṉ peṛ*, 'the four trees'; so also बीस आए *bís áe* is 'twenty came', but बीसों आए *bísoṉ áe*, 'the twenty came'.

a. This termination ओं *oṉ* added to the numbers 'one hundred', 'one thousand', etc., always denotes an indefinite number of these aggregates. In this idiom, सैकड़ा *saikṛá* is always substituted for सौ *sau*, 'one hundred'. Examples are, सैकड़ों पेड़ *saikṛoṉ peṛ*, 'hundreds of trees'; हजारों *hajároṉ*, 'thousands'; लाखों रुपए *lákhoṉ rupae*, '*lákhs* of rupees'.

b. Dialectic forms are, for दोनों, 'both, the two', B., दूनौं, दोन्यौं, दुहुं; Old Púrbí, द्वौ, दुहुनि, दुओं: for तीनों, 'the three', B., तीन्यौं, तिहुं; for चारों, 'the four', B., चहुं, चारौं, etc.

c. एक exceptionally takes the obl. plur. form एकन्ह, in a few places in the *Rámáyaṇ*.

177. The Hindí idiom in such indefinite expressions as 'one or two', 'four or five', differs slightly from the English. The numbers, except in the case of 'one' and 'two', are rarely taken consecutively, and the larger very often precedes the smaller. The disjunctive conjunction is always omitted. Thus we say, दो एक, 'one or two'; दो चार, 'two four',='two or three'; दस बीस, 'ten or twenty'.

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* I doubt if this is, in reality, identical with the plur. term. *oṉ*, as has been commonly assumed. It is probably to be connected with the Sanskrit aggregatives formed by the affix *yam*, so that, *e.g.*, *chároṉ*, 'the four', is really a corruption of the Sk. *chatushṭayam*, and *bísoṉ* pre-supposes a form *viṃshatayam*. This, it will be observed, accounts for the appearance of the termination *oṉ* in the nom., as th common theory does not.

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Ordinals.

178. The *Ordinals*, up to 'sixth', are as follows, *viz*:—

पहला, पहिला *pahlá, pahilá*, 'first'.	चौथा *chauthá*, 'fourth'.
दूसरा *dúsrá*, 'second'.	पांचवां *páṉchwáṉ*, fifth'.
तीसरा *tísrá*, 'third'.	छट्ठा, छठवां *chhaṭṭhá, chhaṭhwáṉ*, ['sixth'.

The ordinals above 'sixth' are all formed by adding वां *wáṉ* to the cardinal numbers. Both the आ *á* and आं *áṉ* final of the ordinals are inflected, like Tadbhava adjectives of the same terminations, to ए and एं for the obl. masc., and ई *í* and ईं *íṉ* for the fem. Thus, from दस *das* 'ten' is formed दसवां *daswáṉ*, 'tenth'; पचास *pachás*, 'fifty', पचासवां *pacháswáṉ*, 'fiftieth', etc.

a. Further examples of the use of the ordinals are पहिली पुस्तक *pahilí pustak*, 'the first book', सातवें पर्व्व में *sátweṉ parbb meṉ*, 'in the seventh chapter'; दसवां महीना *daswáṉ mahíná*, 'the tenth month'.

b. The following dialectic variations occur in the *Rámáyaṉ*, *viz.*, सातव, 'seventh', अठव, 'eighth', नवम, ninth'.

179. When referring to the lunar days, another set of ordinals is used. The month is reckoned as consisting of two parts, each of 15 lunar days, corresponding to the waxing and waning half of the moon. The waning half is commonly called कृष्णपक्ष or बदी; the waxing half, शुक्लपक्ष or सुदी. The month is reckoned to begin with the full moon, and the lunar days are counted twice in a month from one to fifteen. Although the names of these days are, strictly speaking, numeral adjectives in the feminine gender, agreeing with तिथि, 'a lunar day', this noun is rarely written, and they are practically used as nouns. They are as follows:—

तिथि.	तिथि.
1st, परिवा *pariwá.*	4th, चौथ *chauth.*
2nd, दूज *dúj.*	5th, पंचमी *pañchamí.*
3rd. तीज *tíj.*	6th, छट्ठ *chhaṭṭh.*

7th, सत्तमी *sattamí.* 11th, एकादसी *ekádasí.*

8th, अट्ठमी *aṣhṭamí.* 12th, द्वादसी *dwádasí.*

9th, नौमीं *naumín.* 13th, तेरस *teras.*

10th, दसमीं *dasmín.* 14th, चौदस *chaudas.*

15th, अमावस *amáras.*

a. The days of the second fortnight are reckoned in the same way, except that the fifteenth, or day of full moon, is called पूर्णमासी or पून्यौ.

b. The following are dialectic variations, *viz.*: 7th, सातें; 8th, आठें; 15th, अमाउस, मावस.

c. Sometimes the lunar days are denoted by the Sanskrit ordinals throughout. In so far as these differ from the above, they are as follows:—

1st, प्रथमा *prathamá.* 7th, सप्तमी *saptamí.*

2nd, द्वितिया, *dwitiyá.* 9th, नवमी *navamí.*

3rd, तृतिया, *tṛitiyá.* 10th, दशमी *dashamí.*

4th, चतुर्थी, *chaturthí.* 13th, त्रयोदशी *trayodashí.*

6th, षष्ठी *shashṭí.* 14th, चतुर्दशी *chaturdashí.*

Fractional Numbers.

180. The fractional numbers are very irregular. The more common are the following:—

$\frac{1}{4}$, पाओ *páo.* / चौथाई *chauthái.*

$-\frac{1}{4}$, पौने *paune, lit.*, 'a quarter less than'.

$\frac{1}{3}$, तिहाई *tiháí.*

$1\frac{1}{4}$, सवा *savá.*

$\frac{1}{2}$, आधा *ádhá.*

$1\frac{1}{2}$, डेढ़ *ḍeṛh.*

$\frac{3}{4}$, पौन *paun.*

$2\frac{1}{2}$, अढ़ाई *aṛhái.*

$+\frac{1}{2}$, साढ़े *sáṛhe.*

181. Observe, that पौने *paune*, prefixed to any number, or noun of measure, denotes a quarter less than that number or measure; सवा *savá*, similarly prefixed, denotes a quarter more than that number

or measure. डेढ़ *ḍeṛh* is similarly used, to denote one and a half times such number or measure. When either of these three stand alone, unity is to be understood; but in this case पौन *paun* is the substitute for पौने; it is used with units only. अढ़ाई *arháí*, used alone, is $2\frac{1}{2}$; prefixed to any numeral or noun of measure, it denotes two and a half times that number or measure. साढ़े *sáṛhe* is never used alone. Prefixed, as above, to a noun or number, it denotes one half more than the following number or measure. It is never used with 'one' or 'two', where डेढ़ and अढ़ाई take its place. आधा *ádhá*, 'half', is very commonly shortened to आध *ádh* before numerals, as आध सौ *ádh sau*, 50. For आध, the Sk. अर्द्ध is sometimes used.

d. The following examples will illustrate the use of these fractional numbers:—

$\frac{1}{2}\times\frac{1}{4}=\frac{1}{8}$,	आध पाव *ádh páo.*	250,	अढ़ाई सौ *aṛháí sau.*
$1\frac{1}{4}\times\frac{1}{4}=\frac{5}{16}$,	सवा पाव *savá páo.*	375,	पौने चार सौ *paune chár sau.*
$1\frac{1}{2}\times\frac{1}{4}=\frac{3}{8}$,	डेढ़ पाव *ḍeṛh páo.*	450,	साढ़े चार सौ *sáṛhe chár sau.*
$2\frac{1}{2}\times\frac{1}{4}=\frac{5}{8}$,	अढ़ाई पाव *aṛháí páo.*	1225,	सवा हजार *savá hajár.*
$2\frac{1}{4}$,	सवा दो *savá do.*	1500,	डेढ़ हजार *ḍeṛh hajár.*
$5\frac{1}{2}$,	साढ़े पांच *sáṛhe páṇch.*	1725,	पौने दो हजार *paune do hajár.*
$7\frac{3}{4}$,	पौने आठ *paune áṭh.*	2500,	अढ़ाई हजार *aṛháí hajár.*
75,	पौने सौ *paune sau.*	3500,	साढ़े तीन हजार *sáṛhe tín hajár.*
150,	डेढ़ सौ *ḍeṛh sau.*	150000,	डेढ़ लाख *ḍeṛh lákh.*

b. They are used with nouns of measure, quantity, etc., as follows: डेढ़ कोस *ḍeṛh kos*, 'a *kos* and a half'; पौने दस गज *paune das gaj*, '$9\frac{3}{4}$ yards'; अढ़ाई मन *aṛháí man*, '$2\frac{1}{2}$ *mans*'; पाव चित्ताक *páo chitták*, '$\frac{1}{4}$ *chitták*'; साढ़े बारह हाथ *sáṛhe bárah háth*, '$12\frac{1}{2}$ *cubits*'; सवा बरस *savá baras*, 'a year and a quarter'.

Proportionals.

182. To express proportion, गुना *guná* or गुन *gun* is added to the numerals, some of which then assume forms slightly abbreviated.

Illustrations are the following: दुगुना *duguná*, 'two-fold'; चौगुना *chauguná*, 'four-fold'; तिगुना *tiguná*, 'three-fold'; सतगुना *satguná*, seven-fold'; दसगुना *dasguná*, 'ten-fold'; सौगुना *sauguná*, 'a hundred-fold'.

a. Besides गुना the affix हरा is also sometimes added to a few numerals, in a similar sense, as दोहरा, 'double'; तिहरा, 'three-fold'.

b. When, either in a literal or metaphorical sense, the idea of a string or cord is involved, लड़ा may be similarly added, as तिलड़ा, 'triple'; चौलड़ा, 'quadruple'.

Denominatives.

183. Multiplicatives, such as the English 'twice', and 'thrice', are not found in Hindí. The Hindí idiom is illustrated in such phrases as the following, *viz.*; ग्यारह सात सतहत्तर *gyárah sát sathattar*, *lit.*, 'eleven sevens seventy seven'; छ तीन अठारह *chha tín aṭhárah*, 'six threes eighteen'; which correspond to the English idioms, 'seven times eleven', and 'three times six'. Numbers thus used may be termed *Denominative* numerals. They have, in many cases, a form slightly different from that of the Cardinals. These special forms are as follows:—

1, एकं *ekam.* / कं *kam.*

1¼, सम *sama.*

1½, डेढ़ा *ḍeṛhá.* / डेओढ़ा *ḍeoṛhá.*

2, दूना *dúná.*

2½, ढाम *ḍháma.* / ढामा *ḍhámá.*

3, तो *tí.* / तीन *tína.*

3½, हूंटा *húṇṭá.* / होंटा *hoṇṭá.*

4, चौक *chauka.* / चौका *chauká.*

4½, ढोंचा *ḍhoṇchá.*

5, पंजे *paṅje.*

5½, पोंचा *poṇchá.*

6, छक्का *chhakká.*

6½, खोंचा *khoṇchá.*

7, सत्ते *satte.*

7½, सतोंचा *satoṇchá.*

8, अट्ठे *aṭṭhe.*

9, नम *nama.* / नम्मा *nammá.*

10, दहाम *dahám.*

184. The above are the only numbers which present peculiar forms, and even these forms are not substituted in every case. The only way to master their idiomatic use, is to commit the multiplication-table to memory. Meantime the following remarks will suffice. कम, commonly written कं, is substituted for एक, in the series of 'one' only; as चार कं चार, *lit.*, 'four ones four', *i.e.*, 'once four is four'. In the first of the series, however, we have simply एकम एक, 'once one is one'; probably a contraction for एक कं एक. In all other places in the table एकं is the substitute, as, *e.g.*, दस एकं दस, 'ten times one is ten'. From the series of two onwards, दूना is used as the Denominative numeral for दो; it seems to be a modification of the Maráṭhí form of the numeral, दोन. From twos to tens, the fem. form, दूनी, is used; from tens onward, the masc. Thus, सात दूनी चौदह, $7\times2=14$, but बारह दूना चौबीस, $12\times2=24$. ती is substituted for तीन from threes to tens only; in all other cases, तीन is used. Thus, चार ती बारह, $4\times3=12$; ग्यारह तीन तैंतीस, $11\times3=33$. From threes onward, चौक, (pronounced *chauka* before consonants,) is the substitute for चार; in the twos, the longer form, चौका, is preferred. Thus, पांच चौक बीस, $5\times4=20$; दो चौका आठ, $2\times4=8$. पंजे is the substitute for पांच throughout, as दस पंजे पचास, $10\times5=50$. The sing. form, छक्का, 'six', is used from elevens on; from twos to elevens, the plur., छक्के, is preferred; as चार छक्के चौबीस, $4\times6=24$; बारह छक्का बहत्तर, $12\times6=72$. सत्ते, 'sevens', (as if plur. of सत्ता,) is used throughout, except in the elevens, where सात is employed; *e.g.*, छ सत्ते बयालीस, $6\times7=42$; but ग्यारह सात सतहत्तर, $11\times7=77$. Similarly अट्ठे is used for 'eight', except in the elevens, where we have आठ; *e.g.*, पांच अट्ठे चालीस, $5\times8=40$; ग्यारह आठ अठासी, $11\times8=88$. नम्म is used for nine in the twos only; नम्मा, from the threes to the tens; नौ is retained in the elevens; नम is used from the twelves onward. Thus, दो नम्म अठारह, $2\times9=18$; चार नम्मा छत्तीस, $4\times9=36$; ग्यारह नौ निनानवे, $11\times9=99$; बारह नम एक सौ आठ, $12\times9=108$. दहाम is substituted for दस in every instance. Above ten the cardinal numbers are employed as Denominatives.

a. In the multiplication table the word *utar*, 'over', is sometimes added to the smaller number in the numerals from 100 to 200. In this case the word *sau* always comes last, as, *e.g.*, *bísotar sau*, 120. Observe that *bísotar*=*bísa*+*utar*.

b. The fractional Denominatives from $3\frac{1}{2}$ to $7\frac{1}{2}$ are chiefly used in surveying.

c. In numeration the words एकाई, दहाई and सैकड़े are used respectively for 'units', 'tens', 'hundreds'. Of a similar nature are the words, सवाया, $1\frac{1}{4}$, ढाई and अढ़ैया, $2\frac{1}{2}$, which are used in the headings of the multiplication-table.

Collectives.

185. The terminations आ *á* and ई *í* are added to some of the cardinals, to denote collective numbers; as बीसा *bísá*, 'a score'; बत्तीसी *battísí*, 'a thirty two'; चालीसा *chálísá*, 'a forty'. Besides these, the following words are used as collective numbers, *viz.*:—

जोड़ा *joṛá*, जोड़ी *joṛí*, 'a pair'.

गंडा *gaṇḍá*, 'a four' (chiefly of cowries).

गाही *gáhí*, पंजा *paṅjá*, 'a five'.

कोड़ी *koṛí*, 'a score'.

सैकड़ा *saikṛá*, 'a hundred'.

a. The cardinal numbers are often used as collectives, without any change of form.

Derivation of the Numerals.

186. The Hindí numerals are all derived from the Sanskrit, through intermediate Prakrit forms; and by referring to the general principles set forth in Chapter III, the student will be able himself to demonstrate their derivation. We only note a few of the more obscure forms.

a. The numbers of the series *unís*, 19, *untís*, 29, *untálís*, 39, etc., have arisen from the combination of the Sk. *úna*, 'lessened', with the next higher number. The full form of the prefix was *ekona*=*eka*+*úna*. Thus, even in Sanskrit, we have, *e.g.*, for *navatriṅshat*, 39, the alternative form, *ekonachatváriṅshat*, H. *untálís*, *lit.*, 'forty less one'. The *ek* was early dropped, even in Sanskrit, giving, *e.g.*, *únaviṅshat* for *navadashan*, 19, whence by regular processes we have the H. *unaís* or *unís*. The instability of the labial mutes is illustrated by their disappearance in the numbers *unís*, 19, *unchás*, 49, for *únavís*, and *únapachás*. A regard for euphony has probably led to the preference for the form *navásí*, 89, instead of *unnave* after the analogy of other similar numerals.

b. The student will note the peculiar change of *d* to *r* or *l*, in the series from 11 to 18, as, *e.g.*, in the H. *bárah*, 12, for Sk. *dvádashan*, etc. Similarly, the final *t* of the Sk. *saptati* becomes *r* in the seventies, as in *sattar*, 70, for *saptati*. The initial *w* of the last syllable in certain of the fifties represents the *p* of the Sk. *pañchásha*t; as, *e.g.*, in *ikáwan*, 51, for the Sk. *ekapanchásha*t. *Sau* or *sai*, 100, has arisen ultimately from the Sk. *shat*, but immediately from

Prakritic forms, *sataka, satika,* nom. sing., *satakaḥ, satikaḥ,* whence, *satao, satio,* and finally, *t* being elided, *sau, sai.*

187. The irregular fractional numbers are derived as follows, *viz*:—

Páo, '¼', from the Sk. *páda,* nom. sing., *pádaḥ,* whence by §§ 69, *c.*, 78, *páo.* Or possibly it may have arisen by a similar process from an increased form, *pádaka. Paun,* ¾, and *paune,* '—¼', come from the Sk. *pádona*=*páda*+*úna,* 'a quarter less'. *Adhá,* '½', is from *arddhaka,* secondary form of Sk. *arddha: savá,* '1¼', or, as a prefix, '+¼', from the Sk. *sapáda,* (*sa*+*páda,*) 'with a quarter': *ḍeṛh,* from the Prák. *divaḍḍhe,* Sk. *dwi*+*arddha*; the labial is preserved in the Denominative fractional forms, *ḍauṛhá, ḍeoṛhá.* Mr. Beames happily illustrates this form by the German idiom, '*halbzwei*', 1½. (Can *aṛhái,* 2½, be similarly connected with a Sk. compound *trayo*+'*rddha*?) *Sáṛhe,* '+½', is from the Sk. *sa*+*arddha,* (*sárddhaka,*) 'with one half'. In the rare forms, *ḍhoṉchá,* '4½', *poṉcha,* '5½', *khonchá,* '6½', *satoṉchá,* '7½', we evidently have as the last member the Sk. *uchcha,* (*uchchaka,*) 'superior', H. *úṉchá*: *ḍhoṉchá* apparently stands for *chatur*+*uchchaka,* the initial *ḍh* representing the final *r* of *chatur,* 'four'. Initial consonants were freely elided in Prakrit. The *kh* of *khoṉchá* is evidently for the *sh* of the Sk *shash,* 'six'.

188. The ordinals are derived from the Sanskrit ordinals, through intermediate Prakrit forms. Thus *pahlá, daswáṉ, pacháswáṉ* have respectively arisen from the Sk. *prathama, dashama,* and *pañcháshattama.*

CHAPTER VII.

PRONOUNS.

189. The pronouns in Hindí, as in all other languages, exhibit many irregularities in their forms of declension. Old inflectional case-endings which have quite vanished from the noun, except in certain dialects, here appear in the regular system of declension; although, indeed, the analytical forms, even in pronominal declension, largely prevail over the inflectional. The Hindí pronoun, except in some of the Rájputáná dialects, has quite lost the distinction of gender, which was still retained in the Prakrit. There is no distinctive pronoun for the third person; the demonstratives, यह *yah,* 'this', वह *wah,* 'that', and, after a relative

pronoun, expressed or implied, the correlative pronoun, सो *so*, supply its place.

190. In the pronouns of the 1st and 2nd persons, मैं *maiṉ* and तुम *tum*, रा *rá* appears as the sign of the genitive, instead of का *ká*, and is appended to a stem different from that which we find in any other case. The reflexive pronoun, आप *áp*, is peculiar in retaining a purely inflectional gen., अपना *apná*, for the Sk. आत्मनः. In none of the pronouns, except in the case of the ag. sing. of the 1st and 2nd persons, is the base in the oblique cases identical in form with the nom. sing.

191. It will aid the memory to observe the close analogy in the declension of the different pronouns. In both demonstratives, the relative, correlative and interrogative pronouns, स appears as the inflective sign of the oblique singular throughout; and न *n*, or, in the longer forms, न्ह *nh*, as the sign of the oblique plural. A similar analogy will be found to run through each of the dialectic systems of declension. Observe, further, that throughout all the varieties of declension, an initial *palatal*, *viz.*, इ, (rarely अ,) its long vowel, ई, or its *gun* diphthong, ए, or the cognate semivowel, य, marks the proximate demonstrative; an initial *labial*, *viz.*, उ, its long vowel, ऊ, its *gun* diphthong, ओ, or its cognate semivowel, व, marks the remote demonstrative; ज initial marks the relative; स or त initial, the correlative; and क, the interrogative pronoun. Thus the declension of any one of these five pronouns may be transformed into that of any other, by simply substituting the proper pronominal initial. Thus, to tabulate the above, we have, in standard Hindí, the following pronominal bases:—

	Prox. Dem.	*Rem. Dem.*	*Rel.*	*Correl.*	*Interr.*
Nom.	य	व	ज	स	क
Obl.	इ	उ	जि	ति	कि

a. The idea of indefiniteness is expressed by adding to the interrogative inflected base, in standard Hindí, ई *í*, in other dialects, इ, उ, or ऊ, or with the aspirate, हि, हो, or हू.

b. After the same analogy are formed from these pronominal bases six classes of adverbs, which will be noticed in Chapter X.

192. The first personal pronoun is declined as follows :—

मैं *main*, 'I'.

	Singular.			Plural.		
N.	मैं	*main*,	'I'.	हम	*ham*,	'we'.
Ac. D.	मुझे मुझ को	*mujhe*, *mujh ko*,	'me', 'to me'.	हमें हम / हमों को	*hamen*, *ham* or *hamon ko*,	'us', 'to us'.
Ag.	मैं ने	*main ne*,	'by me'.	हम / हमों ने	*ham* or *hamon ne*,	'by us'.
Ab.	मुझ से	*mujh se*,	'from me'.	हम / हमों से	*ham* or *hamon se*,	'from us'.
G.	मेरा (-रे,-री,)	*merá*, (*-re,-rí,*)	'my', 'mine'.	हमारा, (-रे,-री,)	*hamárá*, (*-re,-rí,*)	'our', 'ours'.
L.	मुझ में, पर,	*mujh men*, or *par*,	'in' or 'on me'.	हम हमों में, पर,	*ham, hamon men*, or *par*,	'in' or 'on us'.

193. After the same model is declined the second personal pronoun,

तू *tú*, 'thou'.

	Singular.			Plural.		
N.	तू	*tú*,	'thou'.	तुम	*tum*,	'you'.
Ac. D.	तुझे तुझ को	*tujhe*, *tujh ko*,	'thee', 'to thee'	तुम्हें तुम / तुम्हों को	*tumhen* *tum* or *tumhon ko*,	'you', 'to you'.
Ag.	तू ने	*tú ne*,	'by thee'.	तुम / तुम्हों ने	*tum* or *tumhon ne*,	'by you'.
Ab.	तुझ से	*tujh se*,	'from thee'.	तुम / तुम्हों से	*tum* or *tumhon se*,	'from you'.
G.	तेरा (-रे,-री,)	*terá*, (*-re,-rí,*)	'thy', 'thine'.	तुम्हारा (-रे,-री,)	*tumhárá*, (*-re,-rí,*)	'your', 'yours'.
L.	तुझ में, पर,	*tujh men*, or *par*,	'in' or 'on thee'.	तुम तुम्हों में, पर,	*tum, tumhon men*, or *par*,	'in' or 'on you'.

a. In the dat. and acc. sing., we occasionally find the forms, मेरे तईं, तेरे तईं; but these are archaic, and have about disappeared from standard Hindí.

194. In the above pronouns, the plural forms, हम and तुम, as in the corresponding English pronouns, are often used for the singular. The sing. of the 2nd personal pronoun, is only used, in the standard dialect, to express either extreme familiarity, or, more commonly, aversion and contempt. It is however used, at least by Christians, in addressing the Deity. The singular of the 1st person is to be preferred to the plural used in a singular sense.

195. The longer forms, हमों, तुम्हों, are restricted to a plural signification. They are not, however, extensively employed, but instead of these, when a plural is intended, the word लोग *log*, duly inflected for the several cases, is added to the bases हम and तुम. Thus, in a plural sense, instead of the forms given in the paradigms, in standard Hindí we preferably have, N., हम लोग, तुम लोग; Ac., हम लोगों को, तुम लोगों को; G. हम लोगों का, तुम लोगों का, etc., etc.

196. When these pronouns are used appositively with any noun or adjective in the gen. case, instead of the gen. forms given above, the base of the oblique cases must be used, and the postposition, का, के, or की, be appended to the following noun only. Thus we must translate, 'of unlucky me', मुझ अभागे का; 'of us carpenters', हम बढ़इयों का; 'of you wise men', तुम बुद्धिमानों का, etc. हमारे बढ़इयो का would mean, 'of *our* carpenters'; तुम्हारे बुद्धिमानों का, 'of *your* wise men'.

197. The genitives of the personal pronouns are occasionally used substantively, with the obl. plur. inflection, in which case the objects denoted must be determined from the context. The following example is from the *Bhágavat Purán*; आन देशों में तुम्हारों से बड़े सुर बीर हुए हैं, 'in other countries there have been heroes and braves greater than yours'.

198. The close analogy between the next six pronouns will best appear by exhibiting their declension in a tabulated form, as follows:—

TABLE IV : STANDARD

		PROX. DEMONST.		REM. DEMONST.		RELATIVE.	
		यह *yah*, 'this'.		वह *wah*, 'that'.		जो *jo*, 'who', 'which'.	
SINGULAR.	N.	यह यिह	*yah, yih.*	वह वुह	*wah, wuh.*	जो	*jo.*
	Ac.	यह	*yah,*	वह	*wah,*	जो	*jo,*
	D.	इसे	*ise.* or	उसे	*use,* or	जिसे	*jise,* or
		इस को	*is ko.*	उस को	*us ko.*	जिस को	*jis ko.*
	Ag.	इस ने	*is ne.*	उस ने	*us ne.*	जिस ने	*jis ne.*
	Ab.	इस से	*is se.*	उस से	*us se.*	जिस से	*jis se.*
	G.	इस का *	*is ká.*	उस का *	*us ká.*	जिस का *	*jis ká.*
	L.	इस {में / पर}	*is men, par.*	उस {मे / पर}	*us men, par.*	जिस {में / पर}	*jis men, par.*
PLURAL.	N.	ये यह	*ye, yah.*	वे वह	*we, wah.*	जो	*jo.*
	Ac.	इन्हें	*inhen,*	उन्हें	*unhen,*	जिन्हें	*jinhen,*
	D.	इन / इन्हों {को}	*in* or *inhon ko.*	उन / उन्हों {को}	*un* or *unhon ko.*	जिन / जिन्हों {को}	*jin* or *jinhon ko.*
	Ag.	इन / इन्हों {ने}	*in* or *inhon ne.*	उन / उन्हों {ने}	*un* or *unhon ne.*	जिन / जिन्हों {ने}	*jin* or *jinhon ne.*
	Ab.	इन / इन्हों {से}	*in* or *inhon se.*	उन / उन्हों {से}	*un* or *unhon se.*	जिन / जिन्हों {से}	*jin* or *jinhon se.*
	G.	इन / इन्हों {का*}	*in* or *inhon ká.*	उन / उन्हों {का*}	*un* or *unhon ká.*	जिन / जिन्हों {का*}	*jin* or *jinhon ká.*
	L.	इन / इन्हों {में / पर}	*in* or *inhon men, par.*	उन / उन्हों {में / पर}	*un* or *unhon men, par.*	जिन / जिन्हों {में / पर}	*jin* or *jinhon men, par.*

* का is of course inflected to के or को according to § 140. † कौन is often

Pronominal Declension.

Correlative.		Interrogative.		Indefinite.	
सो *so*, 'that'.		कौन *kaun*, 'who'.		कोई *koí*, 'any one'.	
सो	*so.*	कौन	*kaun.*	कोई	*koí.*
सो	*so,*				
तिसे	*tise* or	किसे	*kise*, or		
तिस को	*tis ko.*	किस को †	*kis ko.*	किसी को †	*kisí ko.*
तिस ने	*tis ne.*	किस ने	*kis ne.*	किसी ने	*kisí ne.*
तिस से	*tis se.*	किस से	*kis se.*	कसी से	*kisí se.*
तिस का *	*tis ká.*	किस का *	*kis ká.*	किसी का *	*kisí ká.*
तिस मैं / पर	*tis men, par.*	किस मैं / पर	*kis men, par.*	किसी मैं / पर	*kisí men, par.*
सो	*so.*	कौन	*kaun.*	*Plural Wanting.*	
तिन्हें	*tinhen,*	किन्हें	*kinhen,*		
तिन / तिन्हों को	*tin* or *tinhon ko.*	किन / किन्हों को	*kin* or *kinhon ko.*		
तिन / तिन्हों ने	*tin* or *tinhon ne.*	किन / किन्हों ने	*kin* or *kinhon ne.*		
तिन / तिन्हों से	*tin* or *tinhon se.*	किन / किन्हों से	*kin* or *kinhon se.*		
तिन / तिन्हों का *	*tin* or *tinhon ká.*	किन / किन्हों का *	*kin* or *kinhon ká.*		
तिन / तिन्हों मैं / पर	*tin* or *tinhon men, par.*	किन / किन्हों मैं / पर	*kin* or *kinhon men, par.*		

colloquially used for किस, and कोई, for किसी, but the forms are inaccurate.

199. Observe, that the relative pronoun, जो, does not precisely correspond to the English relative, 'who', 'which'. It is rather 'the one who' or 'which', 'that which'. Thus, जो आदमी आया 'the man who came'; मैं ने जो कहा सो किया, 'what I said, that I have done'.

200. The plural of the indefinite pronoun, कोई, is often expressed by repeating the pronoun; thus, कोई कोई आया, 'some (persons) came'; मैं ने किसी किसी को देखा, 'I saw some, (*or* several) persons'. This often has an intensive force, *i.e.*, 'some few'. Or कितने may be the substitute, as कितने कहते थे, 'some (a number) were saying'.

201. कौन, as also, still more rarely, कोई, is occasionally uninflected in the oblique singular, as in the following from the *Prem Ságar*, कौन रीति से कृष्ण उपजे, 'in what manner Krishna was born'.

202. The emphatic particle ई *í* or ही *hí* is sometimes added to all the above pronouns. In the oblique plural, ईं *ín* is substituted for the final ओं *on*.

Examples are, यही *yahí*, 'this very'; मैं ही *main hí*, 'I myself'; उसी को *usí ko*, 'to that very person'; उन्हीं ने कहा *unhín ne kahá*, 'those same persons said'. But, rarely, ही also follows the plur. inflection; as, *e.g.*, उन्हों ही से *unhon hí se*, 'from those very persons' or 'that very person'.

203. When any of the pronouns are used substantively, they take the proper postpositions as given in the tables. When they are used adjectively, *i.e.*, with a noun, if in any oblique case, the inflected form of the pronoun, sing. or plur., is placed before the noun, and the postposition is added to the noun only.

Thus we say, उस पर *us par*, 'on that', or 'on him'; but उस घोड़े पर *us ghore par*, 'on that horse'; किस के घर को गया *kis ke ghar ko gayá*, 'to whose house did he go'; but किस घर को *kis ghar ko*, 'to what house'; उस के देश के लोग *us ke desh ke log*, 'the people of his country'; but उस देश के लोग *us desh ke log*, 'the people of that country'; जिन का *jin ká*, 'of whom'; but जिन बनियों का *jin baniyon ká*, 'the shop-keepers whose'; तिन कवियों को *tin kaviyon ko*, 'to those poets'.

204. Observe, that the longer plural forms, in ओं, can only be used in a substantive sense; the shorter forms may

be used either adjectively or substantively. Thus, 'of those horses', is उन घोड़ों का,—never उन्हों घोड़ों का; but, on the other hand, we may say either उन ने कहा, or उन्हों ने कहा, 'he' or 'they said'.

205. The plural forms of these pronouns are used for the singular, whenever it is intended to express respect. The longer forms are considered more respectful than the shorter. Since, thus, ambiguity might sometimes arise, the word लोग is preferably added to the pronoun, to denote plurality. In the oblique cases, this word, with the plural inflection, is inserted between the shorter form of the inflected base and the postposition. Thus, 'they' is वह लोग; 'in their village', उन लोगों के गांव में; 'those who came', जो लोग आए, etc.

206. It will be observed that all the pronouns hitherto considered, except the indefinite, present two forms of the acc. and dat. in both the sing. and plur.; the one, purely inflectional, in ए (sing.) or ें (plur.); the other, analytic, consisting of the base of the oblique cases with को. These may both be used as either dative or accusative; but the forms with को are preferred for the accusative, and the others, for the dative. Sometimes the employment of one or the other is determined merely by a regard to euphony, as, *e.g.*, मैं ने उसे माली को दिया, 'I gave it to the gardener'; where the immediate repetition of को would have been unpleasant to the ear.

207. All the above pronouns, when used adjectively, may take the nom. form, with a noun in the acc.

Thus, we may say, जो घर मैं देखता हूं, 'the house which I see'; यह बात कहकर, 'saying this thing'. So also when used substantively, the nom. form of the accusative may be employed, but of things only, as मैं यह कहता हूं, 'I say this'; जो हम सुनते हैं सोई कहते हैं, 'we say those very (things) which we hear'. But with कौन and कोई this usage is not considered elegant.

208. Besides the interrogative कौन *kaun*, 'who', and the indefinite pronoun कोई *koí*, 'any one', 'some one', etc.,

another interrogative pronoun, क्या *kyá*, 'what', and another indefinite pronoun, कुछ *kuchh*, 'some', 'any', 'something', 'anything', is employed. The following principles regulate the usage of the two *Interrogative* pronouns.

(1) कौन *kaun* may be applied both to persons and to things; क्या *kyá*, to things only, except in expressions denoting surprise, as, *e.g.*, क्या मूरख *kyá múrakh*, 'what a fool!' More commonly, in such a case, the emphatic particle, ही *hí*, is added to the pronoun, as क्या ही बड़ा राजा *kyá hí baṛá rájá*, 'what a great king!'

(2) कौन *kaun* is used both substantively and adjectively, in both the nom. and obl. cases, but when used substantively, it refers to persons only.

Examples are, कौन है *kaun hai*, 'who is it?'; तुम ने किस को बुलाया *tum ne kis ko buláyá*, 'whom did you call?'; किस का है *kis ká hai*, 'whose is it?'; किस लड़के का *kis laṛke ká*, 'what boy's?'; तुम ने किस महाजन से पूछा *tum ne kis mahájan se púchhá*, 'of what banker did you inquire?'; किस घर में *kis ghar meṇ*, 'in what house?'.

(3) क्या *kyá* can be used adjectively in the nom. only: in the oblique cases it is always used substantively.

a. The acc., काहे को *káhe ko*, 'for what', is commonly used as the equivalent for the English 'why'. The gen., काहे का *káhe ká*, 'of what', usually denotes the material. Examples are, तुम काहे को आए *tum káhe ko áe*, 'why have you come?'; यह क्या है *yah kyá hai*, 'what is this?'; यह काहे का बना है *yah káhe ká baná hai*, 'of what is this made?'.

209. The two *Indefinite* pronouns, कोई *koí* and कुछ *kuchh*, are both used either substantively or adjectively, and of both persons and things. But when used substantively, कोई *koí*, like कौन, refers to persons only, and कुछ *kuchh*, to things only. When used adjectively, either may be used to denote both persons and things.

a. The distinction between these two pronouns, when used adjectively, appears to be this; that कुछ *kuchh* always conveys, more or

less distinctly, a partitive sense. Examples of their use are, कोई है *koí hai*, 'is there any one?', or 'there is some one'; but कुछ है *kuchh hai*, 'there is some'; मैं ने किसी को देखा *maiṉ ne kisí ko dekhá*, 'I saw some one'; कुछ लड़के आए *kuchh laṛke áe*, 'some boys came'.

210. क्या *kyá* is declined in the singular only; कुछ *kuchh* is indeclinable.

a. The obl. form *kisú*, which many grammarians have assigned to *kuchh*, is properly a dialectic variation of the obl. form of *koí*. It will be found in the tables of dialectic declension. Prof. De Tassy similarly assigns to *kuchh*, obl. plur. forms, *kinhúṉ*, *kinúṉ*,* but these are to be regarded as mere variations of *kinhoṉ*, the obl. plur. of *koí*.

क्या *kyá* is declined as follows:—

क्या *kyá*, 'what?'

SINGULAR.

N.	क्या *kyá*, 'what?'.	Ab.	काहे से *káhe se*, 'from what?'.
Ac. D.	काहे को *káhe ko*, 'for what?'.	G.	काहे का *káhe ká*, 'of what?'.
Ag.	*Wanting.*	L.	काहे में *káhe meṉ* 'in' or काहे पर or *par*, 'on what?'.

211. The *Honorific* pronoun, आप *áp*, is used instead of the 2nd personal pronoun, तू *tú* or तुम *tum*, whenever it is intended to show respect to the person addressed. In the singular it is declined exactly like a masculine noun of the second variety of declension; *i.e.*, Nom., आप *áp*, Acc. Dat., आप को *áp ko*, Gen., आप का, etc.

a. But when more than one person is addressed, the plural is denoted by affixing the word लोग *log*, which is then regularly declined throughout the plural, the word आप remaining unchanged; as, आप लोग देखिये *áp log dekhiye*, 'your excellencies will please to see'; मैं आप लोगों से कहता हूं *maiṉ áp logoṉ se kahtá húṉ*, 'I say to your excellencies'.

b. The honorific pronoun आप is also, much more rarely, used for the person spoken of, when that person is present, so that the reference will be evident. But in such cases it is better to use, instead of आप, the proper title of the person addressed, as साहिब, पंडित, लाला, etc.

* Rudiments de la Langue Hindouí, *p.* 35.

212. The *Reflexive* pronoun, आप *áp*, 'self', although, like the foregoing, derived from the Sanskrit आत्मन्, is differently declined. The singular number is declined as follows:—

आप *áp*, 'self'.

SINGULAR.

N.	आप	*áp.*	Ab.	आप से	*áp se.*
Ac. D.	आप / अपने को / अपने तईं	*áp ko,* *apne ko* or *apne taiṉ.*	G.	अपना (-ने,-नी,)	*apná,* (*-ne,-ní.*)
Ag.	आप ने	*áp ne.*	L.	आप / अपने में / पर	*áp* or *apne meṉ, par.*

a. The plural forms are the same as the singular, with the exception of the Gen., आपस का *ápas ká*, and the Loc., आपस में *ápas meṉ*, 'among themselves'.

Examples of their use are, आपस की बातचीत *ápas kí bátchít*, 'mutual conversation'; वे आपस में झगड़ा करते हैं *we ápas meṉ jhagṛá karte haiṉ*, 'they are quarreling among themselves'.

213. The genitive of the reflexive pronoun must always be substituted for the genitive of the other pronouns, when the pronoun refers to the subject of the verb, and also in certain other cases, which will be duly noted in the chapter on Syntax. For the present one or two examples will suffice.

Thus, वह अपने घर को जाता है *wah apne ghar ko játá hai*, 'he is going to his own house'; but वह उस के घर को जाता है *wah us ke ghar ko játá hai*, 'he is going to his house', *i.e.*, the house of another person. Similarly, स्यार अपने बिल में छिपा रहा *syár apne bil meṉ chhipá rahá*, 'the jackal remained hid in his hole'.

214. It will be noticed that all the shorter forms of the reflexive pronoun are identical with those of the honorific pronoun, आप. Thus, उस ने आप को मारा may mean, 'he struck you', (honorific form,) or 'he struck himself'. Whenever, therefore, the sense might be ambiguous, the longer form of the reflexive is to be preferred; thus, उस ने अपने को मारा can only mean, 'he struck himself'.

215. The genitive अपना sometimes assumes the plural termination

ओं, and is then used as a noun, in the sense 'one's own people'. Thus, वह अपनों के पास आया, 'he came to his own (people').

DIALECTIC PRONOMINAL DECLENSION.

216. The tables annexed to this section exhibit the pronominal declension of ten dialects. Preliminary to the tables, the following remarks and illustrations of the forms current in the more important dialects may be found of service. The Braj forms are so uniform and regular as scarcely to demand illustration. The tables exhibit all the common Márwárí colloquial forms. The remarks in the following paragraphs refer especially to the Márwárí of the 'Plays'.

217. The aspirated and unaspirated bases of the 1st personal pronoun are indifferently employed; thus, म्हारी अरज सुनूं 'hear my supplication'; सुण मारी बात 'hear my word'. मैं is used alone, as ag. sing. in the following, गुरु की आग्या मैं पाई, 'I have received the command of my *Gurú*'. Instead of the regular base, थ, of the Mar. obl. sing. of the 2nd personal pronoun, तौ (Braj, तो) is sometimes used, as तौ नै गोरष नाथ भरमयो, '*Gorakh Náth* has led thee astray'.

218. ईं and ओ are the common nom. sing. forms of the two demonstratives, यह and वह. Thus we read, ओ रुक्को लिष, 'he, writing a note'; ईं दगो कियो अंगरेज, 'this treachery has the Englishman committed'. But यो is found for ईं (यह) and वो for ओ (वह), as यो जोगी बण आयो, 'this *jogí* has come into the jungle'; वोई नाथ राणी, 'that same lord, O queen!'. Besides the forms given in the tables, the 'Plays' often use the Braj वा (H. H. उस) in the obl. sing., as, *e.g.*, वा नु पायो, '(he) has found that'; where नु is for नै (H. H. को). The base थुण also occurs in the ag. (plur. of respect) in the following; अमर कियो थुण, 'he has made (me) immortal'. वे occurs in the same case, as in वे ब्रह्म ग्यान सुणायो मा नै, 'he declared to me the knowledge of Brahma'. Finally, उ also is used as a base in the obl. sing., as in पींगला उरी लुगाई, '*Píngalá* his wife'.

219. Besides ज्यो, जो and जे are also used for the relative. The most common sing. inflection is ज्यां, as वोही पावंद तेरो ज्यां मै वसै, 'in whom dwells that lord of thine'. This inflection alone expresses the case of the agent, but नै is occasionally borrowed from the Braj,

in this and other cases; as, ज्यां नै धर्‌यो सीस पर हात, 'he who placed (his) hand upon (my) head'.

220. Besides the forms of the interrogative given in the tables, किण and कोन are found in the obl. sing.; thus, in the case of the ag., किण पापी भरमायो, 'what sinner has led (him) astray?'; कोन राज त्यागा तपस्या कीनी, 'who, leaving his kingdom, has practiced austerities?'. So also the regular form, कौन, occurs in the case of the agent, as, कौन उस्ताद नें ग्यान दिया, 'what teacher hath given (thee) knowledge?'. काहा, for क्या, 'what?', occurs in the 'Plays', but this is Braj. The regular Máṛ. form कांई occurs in the following; म्हारै कांई सराय सूं काम, 'what business of mine in the *saráe*?'. कां (for क्या or कांई) is used in the following, merely as a sign of a question; विना पवन कां पाणी, 'is there rain without wind?'.

221. Mewáṛí, it will be observed, is distinguished from all other Hindí dialects in retaining separate forms for the masc. and fem., in all except the two personal pronouns. It should be further observed, that the Mewáṛí pronominal genitives in को are less common than those in को. The longer plural forms of the personal pronouns, in यां and वरां, are preferred to the shorter for the true plural. In the colloquial of both Máṛwáṛ and Mewáṛ, the reflexive genitive, अपना, is rarely used. The genitive of the several pronouns commonly takes its place, even when referring to the subject of the sentence. Thus the Máṛwáṛís would usually say, म्हूं म्हारो काम करहूं,=मैं अपना काम करूंगा, 'I shall do my work'; ऊ वीं कै गाम गीयो,=वह अपने गांव गया, 'he went to his village'; वै वां का घोड़ां चढ़या,=वे अपने घोड़ों पर चढ़े, 'they mounted their horses', etc.

222. In the Old Púrbí of the *Rámáyaṇ* all the postpositions, excepting that of the agent, which has no existence in this dialect, are often employed with the pronouns as in standard Hindí. But they are much more frequently omitted, and the inflected base of the pronoun, sing. or plur., may then represent any oblique case whatever. This is indicated in the tables by placing the postpositions in a parenthesis.

a. This remark as to the use of the oblique forms of the pronouns, applies not only to the old eastern Hindí, but, more or less, to all archaic Hindí poetry, as, *e.g.*, to the writings of the Rájpút bard, Chand, Kabír and others. Abundant illustrations will be found in the Syntax.

223. In the *Rámáyaṇ* मैं is used, instead of मो or मोहि, in the case

of the agent; as, जो मैं पूछा नहि होई, 'that which I may not have asked'. The same remark applies to तू or तैं.*

224. Observe, that while the longer oblique forms, मोहि, तोहि, of the personal pronouns, are constantly used in the *Rámáyaṇ*, both with and without the postpositions, on the other hand, the shorter oblique forms. मो and तो, always take the postpositions.

a. But in the archaic Hindí of Chand, according to Mr. Beames, even मो and तो are used for all cases more frequently without than with the postpositions. Among his examples are, किम उधार मो होइ, 'how shall there be salvation for me?'; नाथ मो नाम चंद, 'lord, my name is Chand'; सुनिय बात तो तात, 'hearing this word, thy father'.†

b. हम is occasionally used in the gen. plur., for हमारा, as in the following from the *Rámáyaṇ*; ते पुन्यपुंज हम लेखे, 'in my esteem, they are treasuries of merit'.

c. Besides the more common oblique forms of the 1st pers. pron., given in the tables, a form मह, in the compound, मह सम, (= मुझ सा,) 'like me', occurs in one place only in the *Rámáyaṇ*. Quite analogous to this, is an obl. sing. form, तह, of the 2nd pers. pron., noted by Prof. De Tassy in his Hindouí Grammar.

d. The Sanskrit genitives sing. of the personal pronouns, मम, तव, 'my', 'thy', frequently occur in the *Rámáyaṇ*, as in other Hindí poetry, but they cannot be accounted Hindí, and are therefore omitted from the tables.

225. The regular Old Púrbí forms of the Demonstrative pronouns, are इह, ईह, or एह, 'this', and ओ, 'that'. But for एह, a form येहू also occurs; as राम भक्त कर लच्छन येहू, 'this is a mark of devotion to *Rám*'. In the obl. sing., the proximate demonstrative is inflected to इहि or एहि; the remote, to ओहि, or rarely, वोहि. Examples are, इहि विधि भरत मज्जन करि, 'in this manner *Bharat*, bathing'; पुनि पुनि पूछति ओहि, 'again and again she asks him'; मोर अभाग जिआवत वोही, 'my evil fortune keeps him alive'; एहि के हृदय, 'in the heart of this (demon)'. इहिं मह रघुपति नाम, 'in this, the name of the lord of *Raghu*'.

a. In the plural, we most commonly meet the inflected forms, इन्ह, उन्ह, which, like the obl. sing. forms, are used, after the manner of the dialect, either with or without the postpositions. Thus, राखिय

* It should be observed, however, that the *Rámáyaṇ* exhibits great confusion in the use of the direct and passive construction.

† Vide Journal As. Soc. of Bengal, Part I, No. II, 1873.

इन्ह आँखिन माहीं, 'keep these (two) in your eyes'. For the dat. and acc. plur., forms उनहिं and इनहिं exist; as जगदीस इनहिं बन दीन्हा, 'the lord of the world gave a wilderness to these'. For these, इहैं and उहैं also occur.

b. In the *Rámáyaṇ* we meet a form ओऊ of the Remote demonstrative pronoun. The final उ is not an essential part of the word, but an emphatic particle,=Br. हू, H. H., ही. But sometimes it seems to be added merely *metri gratiâ*, as, *e.g.*, in the following; लोचन सजल जोरि कर दोऊ। प्रभु सन कछु कहि सकत न ओऊ॥ 'his eyes full of tears, joining both hands, to the lord nothing could he say'.

c. Similarly, in old Hindí, we find the emphatic nom. sing. forms, इहौ, इहै, (for यही,) of the Prox. demons. pronoun, इह (यह). Thus, निज लोकहिं बिरंच गये देवन्ह इहै सिखाइ, '*Brahmá*, having delivered this instruction to the gods, went to his own world'; इहौ कहत, 'saying just this'. The final ऐ or ओ has arisen from the *sandhi* of the final inherent अ of इह with the emphatic particle ई or ऊ,=H. H., ही. In the forms एहा, एहू, of the same pronoun, the final vowel is simply lengthened *metri gratiâ*.

d. In the *Rámáyaṇ* and other Hindí poetry, we occasionally meet the Sanskrit demonstrative अयं, 'this', as पापौघमय तव तनु अयं, 'pervaded by sin and impurity is this body of thine'.

226. The most common forms of the obl. sing. of the Relative and Correlative pronouns in the *Rámáyaṇ* and similar poetry, are जिहि or जेहि and तिहि or तेहि. जाहि and ताहि also occur, but are to be assigned, not to eastern Hindí, but to the Braj. All these forms, as above remarked, are used in any case, either with or without the postpositions; as, *e.g.*, जेहि दिस नारद बैठे, 'in what quarter *Nárad* was seated'; तिहि गिरि पर बट बिसाला, 'on that mountain was a large fig-tree'. Instead of these longer forms, the Braj obl. forms, जा and ता, are often used, but generally with the postpositions. Like मो and तो, however, these are also sometimes used substantively without the postpositions, as in the following line; जा घट प्रेम ना बसे ता घट जानु मसान, 'in whose body love dwells not, regard his body as a burning-ground (of the dead)'. *S.B.*

a. The genitive is thus commonly expressed in the *Rámáyaṇ* by जिहि, जेहि, and तिहि, तेहि, or जाकर, etc., as जेहि सुमिरत, 'by remembering (of) whom'; जा करि तैं दासी, 'whose handmaid thou art'. But the Braj inflected genitives, जासु, तासु, occasionally occur, and, still more rarely, जास, as, *e.g.*, यह संवाद जास मन आवा, 'into whose heart this conversation enters'. A form ताहु, for तिहि, is found in a few

places, as सरन गये प्रभु ताहु न त्यागा, 'the lord hath not forsaken him (who) hath taken refuge with him', *lit.*, 'gone to his feet'.

b. जेइ is found in the obl. sing. for जेहि; as जेइ मातु कीन्ही बावरी, 'who hath made (his) mother crazy'. In the phrase सेउ मन समुझि (*Ram. L. K.*), 'thinking this in his mind', सेउ is an emphatic form of the acc. sing., = II.H., सोही. Very rarely, the correlative सो is treated as if indeclinable, as, *e.g.*, राम परायन सो परि होई, 'over him, *Rám* is chief'.

c. Instead of the longer forms, जिन्ह and तिन्ह, जे and ते also sometimes occur in the obl. plur.; as, *e.g.*, धन्य जे जाये, 'blessed are they who bore (them)'; ते देखे दोउ भ्राता, 'they beheld the two brothers.'

d. The Sanskrit forms of the relative and correlative pronouns, are occasionally used in the *Rámáyaṇ*, thus, निरखंति तवानन सादर ये, 'who behold thy face with reverence'; पश्यंति यं योगी, 'whom ascetic saints behold'.

227. The most common form of the first Interrogative pronoun, कौन, in the *Rámáyaṇ*, is कवन. To this, इ is sometimes added, as in the following, before a fem. noun, कवनि बस्तु असि प्रिय मोहि लागी, 'what thing has been so dear to me?'. The Braj को is also occasionally used, as बेष अगनित को गनै, 'who can enumerate (their) countless disguises?'.

a. In the obl. sing. the regular forms, किहि, केहि, are preferred to others when the pronoun is used substantively, as केहि सन करहिं बिरोध 'with whom do they cherish enmity?'. The medial इ is sometimes dropped, as, धनुष केइ तोरा, 'who broke the bow?'. But when the pronoun is used adjectively, the nom. more commonly remains unchanged, as मिलै कवन बिधि बाला, 'in what way may I obtain the maiden?'; or the nom. form in इ may be used; as, बरनि कवनि बिधि जाइ, 'in what way can (all the wonders) be recounted?'. A third obl. sing. form, कवने, also occurs; thus, भगतहीन सुख कवने काजा, 'of what use is pleasure to one destitute of religion?'. This may be contracted to कौने, as आवे कौने काज, 'of what use can it be?'. The Braj obl. sing., कौहि, is also found in the *Rámáyaṇ*, as सइय कौहि, 'whom wouldst thou serve?'. The plur. forms, nom. कवन, obl. किन्ह, किन्हहिं, etc., call for no special remark or illustration.

228. For the second Interrogative, क्या, when used substantively, काह (काहा) is the usual substitute in the *Rámáyaṇ*. The Braj forms, का and काहा, also occur. काहा is also found in the obl. sing.; as दूषन काहा, 'for what fault?'. कि or किं is used for क्या as a mere sign of interrogation; thus, होहि निरामिष कबहुं कि कागा, 'will a crow ever live without meat?'.

229. For the first Indefinite pronoun, कोई, कोउ, कवनिउ, कौनौ and कवनउ are the common substitutes in the *Rámáyaṇ*. Thus, कवनिउ सिद्ध कि बिनु बिस्वासा, 'was there ever any saint without faith?'. I should suppose a nom. कवनिहु or कवनहु must exist, but have not noticed it. The ह of हु is however certainly preserved in the obl. form, कवनेहु, for कवनेउ, which is also used, as in कवनेहु काल, 'at any time'. Besides the above nom. forms, केहू and केहि also occur, as in the following; अनुचित कहब न पंडित केही, 'no wise man will call it wrong'; जानि न पाव बात यह केहू, 'let no one know this thing'. We also find केऊ and कैयौ.

a. In the obl. sing. a variety of forms exist. कवनिहु occurs in the following; कवनिहु भांति बोध नहिं आवा, 'in no way did he comprehend'. काहु, (in the dat. and acc. काहुहि,) is also used; as काहुहि दोष जनि देहू, 'do not impute blame to any one'. In the following we have कोहिं; कोहि न जात बिधि केहीं, 'it cannot in any way be told'; ह is lengthened *metri gratiá*. An obl. plur. form, काहुन, exists; thus पान सब काहुन पाये, 'every one received *pán*'.

230. The second Indefinite pronoun, कुछ, is used in old Púrbí poetry, but कछु is preferred, often in the augmented Prakritic form, कछुक. It is always indeclinable, as in standard Hindí. Thus, राम .... कछुक दिन बास करहिंगे आइ, '(after) some days *Rám* will come and dwell (here)'.

231. The Reflexive pronoun commonly appears in old Púrbí as आपु or आपुन; as आपुन होइ न सोइ, '(but) that same himself is not'; नरेस आपु चढ़ेउ, 'the lord of men himself mounted'. The genitive of the reflexive in the same dialect is आपन, as in the following, where आपन 'one's own', is contrasted with पर, 'another's; आपन पर कछु सुनै न कोई, 'no one heard his own (or) another's (voice)'. The fem. form is आपनि, as आपनि दिस, 'toward myself'. The penultimate vowel is sometimes lengthened *metri gratiá*, thus, आपाना, आपानि.

a. Frequently, in the *Rámáyaṇ* and other poetry, the Sanskrit indeclinable reflexive pronoun, स्वयं, is substituted for आप. Thus, दहन पावक हरि स्वयं, '*Hari*, himself a consuming fire'. Similarly, for the possessive, आपन, the Sanskrit inseparable possessive particle, स्व, is often prefixed to a word; as स्वकर काटि सीस, 'cutting off (his) head with his own hand'.

232. For आप का, the gen. of the Honorific pronoun, आप, the usual substitute in old Púrbí poetry is राउर; as भरत कि राउर पूत न होहीं, 'is not *Bharat* your majesty's son?'.

233. The remaining colloquial dialects call for little remark.

Observe, that in the Bhojpurí and Riwáí dialects the medial ए is always pronounced short, thus, जेन, *jĕn*, केन्ह, *kĕnh*, etc.

a. In the modern eastern colloquial dialects, as, *e.g.*, the Avadhí and Bhojpúrí, the word सब, uninflected, is commonly added to the base of the obl. plur., instead of लोग, whenever a true plural is intended. Thus, Bh., हम सब में=H. H., हम लोगों में; A., तुम सब कर=H. H., तुम लोगों का, etc.

b. In some districts in the east, the final consonant ख, of मुझ and तुझ, is changed by the rustics to स, giving such forms as मुसे, तुसे, मुस से, तुस को. etc.

c. In the Bhojpúrí dialect, the longer plural forms, as उनकरा सें, इनकरा के, etc., are used in preference to the shorter forms, when emphasis is intended. To the forms given in the tables, Mr. Beames adds तोरा and तोहरा, for तुहरा (तुम्हारा), and, in Sháhábád, मोंह सें, for हमरा सें (मुझ से). For the plur. of केहू (=कोई), कितेक is commonly employed; as कितेक घर जलत बा, 'some houses are burning'.

234. The Honorific pronoun, आप, is in use throughout the Ganges valley, and, so far as I have noticed, is declined as in the standard dialect, except, of course, that the postpositions peculiar to each locality are appended to the stem. But, in the dialect of Ríwá, the nom. sing. is अपना. This is inflected to ए, as in अपने केर=H. H., आप का; but sometimes the inflection is neglected, as in अपना पर=H. H. आप पर.

a. Further east, as in Bhojpúr, and elsewhere, the word रौरा or रउरा, plur. रउरन्ह, is the substitute for the honorific pronoun आप. It follows the declension of substantives. Instead of रउरा, रवां is also sometimes heard.

b. In the Panjáb and the Himalayas the common people are not so particular about using the honorific pronoun, and frequently address their superiors with *tum*, when no disrespect is intended. Indeed, so far as the writer's observation has gone, *áp* is rarely heard from the mountaineers of the Himalayas, except from individuals who may have mingled much with the people of the plains. So also the singular, *tú*, is freely used among the same people, when in the Ganges valley we would only hear the plural, *tum*.

235. In the following paradigms, the inflected form of the genitives is not given, but may be readily learned from the rules for the dialectic inflection of adjectives and substantive genitives.

N. B. For the plural, the word लोग, or, in the eastern dialects, सब, may be added to the nom. and then declined throughout.

TABLE V: DIALECTIC

1ST PERSONAL

		High Hindí.	*Kanauji.*	*Brij.*	*Márwárí.*	*Mewárí.*
SINGULAR.	N.	मैं.	मैं.	मैं, हौं, हौं.	म्हूं.	म्हूं.
	Ac.	मुझे.	मोहि.	मोहि, मुहि.*	म्हे	म्हो से.
	D.	मुझ को.	मो को.	मो, मोकौं. मुज, मुकौं.	म, मने.	
	Ag.	मैं ने.	मैं ने.	मैं ने. हौं.	म्हैं. मैं.	म्हैं.
	Ab.	मुझ से.	मो से, तें.	मो, मोसौं. मुज, मुतें.	म्हैं, मैं, सूं.	म्हो ऊं.
	G.	मेरा.	मेरो.	मेरौ.	मारो. म्हारो.	म्हा, को, कों.
	L.	मुझ में, पर.	मो में, पर.	मो, मैं. मुज, परि, पै.	म्हैं, मैं, माहै. ऊपरै.	म्हो मांय.
PLURAL.	N.	हम.	हम.	हम.	म्हे.	म्हैं.
	Ac. D.	हमें. हम को.	हमें. हम को.	हमें. हम, हमौं, हमन, हमनि, कौं.	मां, म्हां, ने.	म्हां, म्हांयां, म्हांवरां, से.
	Ag.	हम ने.	हम ने.	हम, हमौं, हमन, हमनि, ने.	म्हां.	म्हां.
	Ab.	हम से.	हम से, तें.	हम, हमौं, हमन, हमनि, मौं, तें.	मां, म्हां, सूं.	म्हां, म्हांयां, म्हांवरां, ऊं.
	G.	हमारा.	हमारो.	हमारौ.	मारो. म्हारो.	म्हां, म्हांयां, म्हांवरां, को, कों.
	L.	हम में, पर.	हम में, पर.	हम, हमौं, हमन, हमनि, मैं. परि, पै.	मां, म्हां, माहै. ऊपरै.	म्हां, म्हांयां, म्हांवरां, मांय

* These forms are also used, more rarely, with the postpositions. A either of the postpositions may be added to either of the forms covered by

Pronominal Declension.

PRONOUN; मैं etc., '*I*'.

Garhwáli.	*Kumáoní.*	*Old Púrbi.*	*Avadhi.*	*Riwái.*	*Bhojpúri.*
मैं.	मैं.	मैं.	मैं.	मंयं.	हम.
मैं. मैं सणि.	मैं { कणी. हुणि.	मो मोहि मुहि } (कहं).	मो का.	म्वहि म्वहि म्वा } का, कहं.	हमरा { के. कि.
मैं ने.	मैं ले.	मैं.	*Wanting.*	*Wanting.*	*Wanting.*
मैं तैं.	मैं { है. थैं.	मो मोहि मुहि } (सन).	मो { से. मे { ते, तन.	म्वहि से. म्वा तन.	हमरा सें.
मेरो.	मेरो.	मोर.	मोर.	म्वार.	हमर. हमरा.
मैं { मां. पर.	मैं मां.	मो मोहि मुहि } (माहिं).	मो { म. पर.	म्वारे म.	हमरा मैं.
हम.	हम.	हम, हमन.	हम.	हम्ह.	हमनी.
हमुं. हम हमुं } सणि.	हमन { कणी हुणि.	हमहिं. हम (कहं).	हम का.	हम्ह कंहं.	हमनी { के. हमरा { कि.
हम हमुं } न.	हमन ले.	हम.	*Wanting.*	*Wanting.*	*Wanting.*
हम हमुं } तैं.	हमन { है. थैं.	हम (सन).	हम { से. { ते, तन.	हम्ह { स. { तन.	हमनी हमरा } सें.
हमारो.	हमरो.	हम. हमार.	हमार.	हम्हार.	हमर. हमनी का.
हम { मां. हमुं { पर.	हमन मां.	हम (माहि).	हमरे म.	हम्ह म.	हमरा मैं.

bracket between the pronominal bases and the postpositions indicates that the bracket.

TABLE VI: DIALECTIC

2ND PERSONAL

		High Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
SINGULAR.	N.	तू.	तू.	तू. तै तैं.	तूं, थूं.	थूं.
	Ac. D.	तुझे. तुझ को.	तोहि. तो को.	तोहि. तो कौं.	त थ } नै.	थो से.
	Ag.	तू ने.	तू ने.	तू तै } नें.	तै थैं.	थैं.
	Ab.	तुझ से.	तो { सें. तें.	तो { सौं. तें.	तैं थैं } सूं.	थो ऊं.
	G.	तेरा.	तेरो.	तेरो.	थारो.	था { को. का.
	L.	तुझ { में पर.	तो { में. पर.	तो { भैं. पर, पै.	तैं } माहै. थैं } ऊपरै.	थो माथे
PLURAL.	N.	तुम.	तुम.	तुम.	थे.	थैं.
	Ac. D.	तुम्हें. तुम को.	तुम्हें. तुम को.	तुम्हें. तुम तुम्हीं } कौं.	थां नै.	थां थांयां } नै. थांवरां
	Ag.	तुम ने.	तुम ने.	तुम तुम्हीं } नें.	थां.	थां.
	Ab	तुम से.	तुम से.	तुम तुम्हीं } सौं. तें.	थां सूं.	थां थांयां } ऊं. थांवरां
	G.	तुम्हारा.	तुम्हारो.	तुम्हारो. तिहारो.	थांरो.	थां थांयां } को. थांवरां } ऊं.
	L.	तुम { में. पर.	तुम { में. पर.	तुम तुम्हीं } भैं. पर, पै.	थां { माहै. ऊपरे.	थां थांयां } माथे. थांवरां

PRONOMINAL DECLENSION.

PRONOUN; तू, etc., *'thou'*.

Garhwáli.	*Kumáoni.*	*Old Párbi.*	*Avadhi.*	*Riwái.*	*Bhojpuri.*
तू, तुइन, तिन.	तू, तुं.	तू, तूं, तैं.	तयं.	तंयं.	तुंह, ते.
तोई कु. / तोई सणि.	त्वै कणी. / हुणि.	तो कहं. / तोहि / तुहि (कहं).	तो का.	त्वां / त्वहि कंहं.	तुहरा के.
तोई न.	त्वी ले. / त्वै हे.	तू. / तैं.	*Wanting.*	*Wanting.*	*Wanting.*
तोई ते.	त्वै है. / थैं.	तो सन. / तोहि / तुहि (सन).	तो से. / तन.	त्वां / त्वहि तन	तुहरा सें.
तेरो.	तेरो.	तोर.	तोर.	त्वार.	तुहर. / तुहरा.
तोई मां.	त्वै में.	तो माहि. / तोहि / तुहि (माहि).	तोरे म. / पर.	त्वारे / त्वहि म.	तुहरा में.
तुमू, तुमन.	तुम.	तुम, तुम्ह. / तुमह.	आप.	तुम्ह.	तोहनो. / तुहनो.
तुमुं. / तुम / तुमुं सणि.	तुमन. / तुम / तुमन कणी. / हुणि.	तुमहिं. / तुम्ह (कहं).	तुम सब / आप का.	तुम्ह कंहं.	तुहनो / तुहरा के.
तुम / तुमुं न.	तुम / तुमन ले.	तुम्ह.	*Wanting.*	*Wanting.*	*Wanting.*
तुम / तुमुं ते.	तुम / तुमन है. / थैं.	तुम्ह सन.	तुम सब / आप से. / तन.	तुम्ह तन.	तुहनो / तुहरा सें.
तुमारो.	तुमारो. / तुमरो.	तुम्हार. / तुमर.	तुमार. / आप कर.	तुम्हार.	तुहनी का. / तुहार.
तुम / तुमुं मां.	तुम / तुमन में.	तुम्ह माहिं. / ऊपरि.	तुम सब / आप में. / पर.	तुम्हारे म.	तुहनी / तुहरा में.

TABLE VII: DIALECTIC

PROXIMATE DEMONSTRATIVE

		H. Hindí.	*Kanaují.*	*Braj.*	*Márwárí.*	*Mewárí.*
SINGULAR.	N.	यह.	यिहु, इहु.	यह.	ओ, योः *m.* आ, याः *f.*	ओ. *m.* आ. *f.*
	Ac.	इसे. इस को.	इहि, या } को.	याहि. या कौं.	इण इणी, अणी, ईं } नै.	अणी इणी, ईं } रे.
	Ag.	इस ने.	इहि, या } ने.	या नैं.	इण, इणी. अणी. ईं.	अणी, इणी. ईं.
PLURAL.	N.	यह, ये.	जै.	ये, यै.	ऐ, ए.	ऐ.
	Ac.	इन्हें. इन, इन्हों } को.	इन्हें. इन, इन्हों } को.	इन्हें, इहें. इनि, इन्हौं } कौं	इणां अणां, यां आं } नै.	अणां, आं } रे.
	Ag.	इन, इन्हों } ने.	इन, इन्हों } ने.	इनि, इन, इन्हौं } नैं.	इणां, अणां. यां, आं.	अणां. आं.
		REMOTE DEMONSTRATIVE PRONOUN				
SINGULAR.	N.	वह, वुह.	वुहि, उहि.	वोः, वह.	ऊ. *m.* वा. *f.*	ऊ, वू. *m.* वा. *f.*
	Ac.	उसे. उस को.	उहि, वा } को.	वाहि, विसे. वा, विस } कौं.	उण उणी, वणी वीं } नै.	वणी, वीं } रे.
	Ag.	उस ने.	उहि, वा } ने.	वा, विस } नैं.	उण उणी. वणी वीं.	वणी. वीं.
PLURAL.	N.	वह, वोः, वे.	वै.	वे, वै.	वै.	वै.
	Ac.	उन्हें. उन, उन्हों } को.	उन्हें. उन, उन्हों } को.	उन्ह, विन्हैं. उनि, विन, उन्हौं, विन्हौं } कौं	उणां वणां, यां व्यां } नै.	वणां, यां } रे.
	Ag.	उन, उन्हों } ने.	उन, उन्हों } ने.	उनि, विन, उन्हौं विन्हौं } नैं.	उणां, वणां. यां, व्यां.	वणां. यां.

PRONOMINAL DECLENSION.

PRONOUN; यह, etc., *'this'*.

Garhwáli.	*Kumáoni.*	*Old Púrbi.*	*Avadhi.*	*Riwái.*	*Bhojpuri.*
यो, या.	यो, यों.	इह, ईह. एह, येहु.	ई.	या.	एह, हे, ई.
एइ. एइ सखि.	ये, ए } कणी.	इहि, एहि (कहं).	ए का.	या, यहि } कंहं.	इकरा, ए } के.
एइ न.	ये, ए } ले.	इहि, एहि.	*Wanting.*	*Wanting.*	*Wanting.*
ये.	ये.	ये.	इन, ए.	ए, एन्ह.	इहे.
यूं. यूं सखि.	यून, इनू, इनो } कणी.	इनहिं, इहैं. इन, इन्ह } (कहं).	इन का.	यन, यन्ह } कंहं.	इनकरा, इन } के.
यू न.	यून, इनू, इनो } ले.	इन. इन्ह.	*Wanting.*	*Wanting.*	*Wanting.*
वह, etc., *'that', 'he', 'she', 'it'*.					
वह.	वो.	ओ.	ऊ, ठेकनवा. फलनवा.	वह.	ओ, हो, ऊ.
वे. वे सखि.	वी, वि } कणी.	ओहि, वोहि } (कहं).	ओ का.	वहि कंहं.	उकरा, ओ } के.
वे न.	वी, वि } ले.	ओहि. वोहि.	*Wanting.*	*Wanting.*	*Wanting.*
से.	वूं, वे, ऊं, वो.	ओ.	ओ. ओ सब. फलाने, ठेकाने.	उन्ह.	उहे.
ऊं. ऊं सखि.	उनन, उनू, उनो } कणी.	उनहि, उहैं. उन, उन्ह } (कहं).	ओन, ओन सब } का.	उन्ह कंहं.	उनकरा, उन } के.
ऊं न.	उनन, उनू, उनो } ले.	उन. उन्ह.	*Wanting.*	*Wanting.*	*Wanting.*

TABLE VIII: DIALECTIC

RELATIVE PRONOUN;

		H. Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
SINGULAR.	N.	जो.	जौन.	जौ, जौन.	ज्यो. जिको. जको. *m.* जिका, जका. *f.*	जो, जिको. *m.* जका. *f.*
	Ac. D.	जिसे. जिस को.	जेहि, जा } को.	जाहि. जा, जाहि } कौं.	जिकण जिण जण जणी } नै. जीं	जणी } रे. जीं
	Ag.	जिस ने.	जेहि, जा } ने.	जा, जाहि } नैं.	जिकण, जिकै. जिण, जण, जणी. जीं.	जणी. जीं.
	G.	जिस का.	जेहि, जा } को.	जासु. जा, जाहि } को.	जिकण जिण जण जणी } रो. जीं	जणी } को. जीं } छो.
PLURAL.	N.	जो.	जौन.	जौ.	ज्यो, जिकै, जकै.	जो, जकै.
	Ac. D.	जिन्हें. जिन, जिन्हों } को.	जिन, जिन्हों } को.	जिन्हें. जिनि, जिन्हौं } कौं.	जिणां जणां जां ज्यां जिकां } नै.	जणां जां } रे. ज्यां
	Ag.	जिन, जिन्हों } ने.	जिन ने.	जिनि, जिन्हौं } नैं.	जिणां, जणां. जां, ज्यां.	जणां. जां. ज्यां.

CORRELATIVE PRONOUN;

SINGULAR.	N.	सो.	सो.	सो.	सो, तिको. *m.* तिका. *f.*	जो, तिको. *m.* तिका. *f.*
	Ac. D.	तिसे. तिस को.	तिहि, ता } को.	ताहि. ता, ताहि } कौं.	तिण } नै. तिणी }	तणी रे.
	Ag.	तिस ने.	तिहि, ता } ने.	ता नैं.	तिण. तिणी.	तणी.
	G.	तिस का.	तिहि, ता } को.	तासु. ता, ताहि } को.	तिण } रो. तिणी }	तणी } को. छो.
PLURAL.	N.	सो.	सो.	सो, ते.	सो, तिकै.	जो.
	Ac. D.	तिन्हें. तिन, तिन्हों } को.	तिन, तिन्हों } को.	तिन्हें. तिनि, तिन्हौं } कौं.	तिणां ने.	तणां तां } रे. त्यां
	Ag.	तिन, तिन्हों } ने.	तिन, तिन्हों } ने.	तिनि, तिन्हौं } नैं.	तिणां.	तणां. तां. त्यां.

Pronominal Declension.

जो, etc., *'who'*, *'which'*.

Garhwáli.	*Kumáoni.*	*Old Púrbi.*	*Avadhí.*	*Riwái.*	*Bhojpurí.*
जो.	जो, जै.	जो, जू, जवन.	जे, जवन, जौन.	जऊनंय.	जे.
जद्द. जद्द सणि.	जै कणी.	जिहि, जेहि, जोहि. (कहं)	जे का.	जऊनै, ज्या, ज्यहि (कंहं).	जिकरा, जे (के).
जद्द न.	जै ले.	जिहि, जेद्द. जेहि.	*Wanting.*	*Wanting.*	*Wanting.*
जद्द को.	जै को.	जिहि, जेहि. जा कर. जासु, जास.	जे कर.	जऊनै, ज्या, ज्यहि (केर.	(जिकर.)
जो.	जो, जै.	जे.	जे.	जेन्ह.	जिहे.
ज्यूं. ज्यूं सणि.	जनन, जनू (कणी.	जे, जिनहिं. जिनहहिं. जिन जिन्ह (कहं).	जेन, जेन्ह (का.	जेन्ह, ज्यन, ज्यन्ह (कंहं.	जिनकर, जिन (के.
ज्यूं न.	जनन, जनू (ले.	जिन, जिन्ह. जे.	*Wanting.*	*Wanting.*	*Wanting.*
सो, etc., *'that'*, *'the same'*.					
सो.	सो.	सो, सु, से, तवन.	से, तवन, तौन.	तऊनंय.	(ते.)
तद्द. तद्द सणि.	तै कणी.	तिहि, तेहि, ताहि, तासु (कहं)	ते का.	तऊनै, त्या, त्यहि (कंहं.	तिकरा, ते (के.
तद्द न.	तै ले.	तिहि. तेहि.	*Wanting.*	*Wanting.*	*Wanting.*
तद्द को.	तै को.	तिहि, तेहि. ता कर. तासु, तास.	ते कर.	तऊनै, त्या, त्यहि (केर.	तिकर.
ते.	ते.	ते.	ते.	तेन्ह.	तिहे.
त्यूं. त्यूं सणि.	तनन, तनू (कणी.	ते, तिनहिं. तिनहहिं. तिन तिन्ह (कहं).	तेन, तेन्ह (का.	तेन्ह, त्यन, त्यन्ह (कंहं.	तिनकर, तिन (के.
त्यूं न.	तनन, तनू (ले.	तिन, तिन्ह. ते.	*Wanting.*	*Wanting.*	*Wanting.*

TABLE IX : DIALECTIC

1ST INTERROGATIVE PRONOUN ;

		H. Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
SINGULAR.	N.	कौन.	को.	को, कौ.	कुण, कण. कोन.	कण.
	Ac. D.	किसे. किस को.	किहि का } को.	काहि. का कौं.	कुण कुणी कण कणी कौं } नै.	कणी ऐ. कौं ऐ
	Ag.	किस ने.	किहि का } ने.	का नैं.	कुण कुणी कोन. कण कणी. कौं.	कणी. कौं.
PLURAL.	N.	कौन.	को.	को, कौ.	कुण, कण.	कण.
	Ac. D.	किन्हें. किन किन्हों } को.	किन को.	किन्हें. किनि किन्हौं } कौं.	कणां कुणां } नै.	कणां ऐ.
	Ag.	किन किन्हों } ने.	किन ने.	किनि किन्हौं } ने.	कणां. कुणां.	कणां.

1ST INDEFINITE PRONOUN ;

SINGULAR.	N.	कोई.	कोऊ, कौनौ.	कोऊ; कोइ. कोय.	कोइ.	कोइ, कणो.
	Ac. D.	किसी को.	कौनौ किसू } को.	काहू कौं.	कुणी ऐ.	कणी ऐ. कौं ऐ.
	Ag.	किसी ने.	कौनौ किसू } ने.	काहू नैं.	कुणी.	कणी. कौं.

2ND INTERROGATIVE *and* 2ND INDEFINITE

PLURAL.	N.	क्या.	कहा.	कहा, का.	कंई, कांई.	कांई.
	Ac. D.	काहे को.	काहे को.	काहे कौं.	कुणी नै.	खा ऐ.
	Indecl.	कुछ.	कछु.	कछु.	कंई, कांई.	कांई.

Pronominal Declension

कौन, etc., '*who*', '*what*'.

Gaṛhwáli.	*Kumáoni.*	*Old Púrbi.*	*Avadhi.*	*Riwái.*	*Bhojpuri.*
को.	को, कौ.	को. कवन, कवनि.	के.	कऊन.	के.
कइ सगि.	कै कणी.	किहि, केहि, केइ. कवन, कवनि. कवने, कौने.	के का.	केहि क्या } कंहं. क्याहि	किकरा के } के.
कइ न.	कै ले.	किहि, केहि. कवन, केइ.	*Wanting.*	*Wanting.*	*Wanting.*
की.	को.	कवन.	के.	कऊन.	...
कूं सगि.	कनन कनू } कणी	किनहिं, किनहहिं. किन किन्ह (कहं).	केन { क. का.	केन्ह क्यन } कंहं. क्यन्ह	...
कूं न.	कनन कनू } ले.	किन. किन्ह.	*Wanting.*	*Wanting.*	...
कोई, etc., '*any*', '*any one*', *etc.*					
कोई.	को, कै.	केउ, कौनौ, कवनिउ काहु, केहु, केउ, कैयो	केहू, केऊ कौनो, कवनौ.	कोऊ, कौन्हो.	केहू.
कई सगि.	कै कणी.	कौने, कवनिउ. काहुहिं. कोहिं काहु (कहं).	केउ केहू } क.	कोऊ कौन्हो } क.	केहू के.
कई न.	कै ले.	काहू.	*Wanting.*	*Wanting.*	*Wanting.*
PRONOUNS; क्या, etc., '*what?*' कुछ, '*any, some*'.					
क्या.	क्या.	कहा, काह, का. कि, किं.	का, काव.	काह.	का.
...	क्या.	काहा.	कयि कइ } का.	कई कयो } कंहं.	...
कुछ.	के.	कछु, कछुक.	कुछ.	कुछ.	किछु, कौनो.

236. Observe, that whenever, in the above tables, we have a final short vowel, in poetry this vowel may, *metri gratiâ*, be optionally lengthened, so that we may have, *e.g.*, such forms as ओहो, केहो, काहू, for ओहि, केहि, काहु.

237. Observe further that *Anusvár* is freely inserted or omitted in all the above pronouns, both in the terminations and, less frequently, in the pronominal base. Thus, *e.g.*, we have जौंन, कौनों, केहिं, वां, for जौन, कौनो, केहि, वा, etc., etc. It has not been thought necessary to give all such trifling variations in detail.

238. Occasionally, for the acc. postposition, को, the postposition तईं, (also written ताईं, तांईं, तांई and ताहीं,) is used in construction with the genitive. Thus we find मेरे तईं, उस के तईं, for the acc., मुझ को, उस को. तांईं is also sometimes added, like को, directly to the inflected base. Thus in the Márwárí play of *Híra* and *Ranjá*, we have दैंगे भेद....तुझ ताईं, '(they) will give thee the secret'.

a. The postpositions मैं and पर are occasionally found, even in standard Hindí, in construction with the genitive of the pronouns, thus मेरे मैं, तेरे पर, ता के पर, etc.*

239. In the gen. sing. of the 1st and 2nd pers. pronouns, besides the forms given in the tables, the Mairs use म्हौळो and थौळो.† Also observe, that in both *colloquial* Márwárí and Mewárí, ओ (masc.) and आ or या (fem.) are uniformly employed for यह, 'this', and वो (masc.) and वा (fem.) for वह, 'that'. The distinction of gender is preserved in the nom. sing. only. Of the former pronoun, the regular obl. sing. is ईं in both these dialects. In the colloquial of Márwár and Mewár the relative is very commonly used for the correlative pronoun. ‡

240. To the forms given in the above table, may be added the following; some of which I am unable to assign to any specific time or locality. Many of these are no doubt to be regarded as mere variations in spelling.

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* Compare the Márwárí idiom noticed in § 144.

† For the pronunciation of the first diphthong, औ, in these forms, see § 25.

‡ The student will note the difference here indicated between the colloquial of Márwár and the Márwárí of the plays. (§ 216.)

a. हुं, = मैं, 'I', is evidently a shortened form of the Márwárí हुं.* An abbreviated form, मुह, for the obl. sing., मोहि, is sometimes used by Chand. हमन very rarely occurs as a nom. plur. for हम or हम लोग. Chand makes the obl. plur. of the 1st and 2nd personal pronouns हमहि and तुमहि. But हम and तुम with the postpositions, are also employed.

b. तैन and तें are sometimes substituted for तैं or तू, 'thou'. In western Hindí, I have met with a gen. sing. of this pronoun, तैंड़ा, for तेरा; as, *e.g.*, पकड़ै मुगलाणी तैंड़ा हाथ, 'let the wife of the Mogul take thy hand'. A Prakritic gen. sing., तुअ, (for Sk. तव,) is now and then used in archaic Hindí.

c. In the nom. sing. of the proximate demonstrative यह, the following variant forms occur, *viz.*;— यीह, येह, जिह, ईंह, ईंहु, ईंहि, ईंहै, एई. Of these, the last three appear, in some cases, to be merely emphatic forms. In the east, ए and ऐ are also heard. In the obl. plur., we find ईंनि and ईंन्ह.

d. In the declension of the remote demonstrative, वह, ऊंह occurs in the nom. sing., and, in the obl. sing., वौ is sometimes found for वा, and वाहु, for वाहि. For the obl. sing., उस, rustic Mohammedans sometimes substitute वुस. It occurs also in the following from the Már. Play of *Gopí Chand*; धरो वुसी कै ध्यान, 'fix (your) thoughts on him'. In the obl. plur., उने, वुनै and उनवों are found for the dat., उन्हें; and ऊने, in the case of the agent, for उन ने.

e. Variant forms of the correlative pronoun are, in the nom. sing., सोव, सोए and सौंए, for सो. The latter two are emphatic forms. In the obl. sing., ति and तिहु occur, for तिहि; I have also met with a gen. sing., तातनौ, = तिस का, which evidently belongs to the S.W. ता alone is used as gen. sing. in the following; कहा नाम ता आहि, 'what is his name?'. (*P. S.* Ch. IX.) A nom. plur. से, for H.H., सो, is used colloquially between Allahabad and Benares. जिननि is found for the

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* हूं is said by Prof. Eastwick, (Vocabulary to *Prem Ságar*, *sub voc.*), to be used in the obl. sing. with the postposition कै, in the following Arrdh Chaupái; क्यौं हूं कै पति रही हमारी. But हूं, in this place, is in fact the Braj emphatic particle, = ही; and कै is a Braj form of the conjunctive participle, कर (from the verb करना), which is in High Hindí added directly to क्यौं, making क्यौंकर. We therefore render,—'*how* (then) remained my honor?' *Krishna* to *Rukminí*, *P. S.*—Ch. LXI.

obl. plur., जिन्हें, of the relative. तिने, for तिन्हें, and तान, for the obl. plur., तिन, of the correlative, also occur in literary Hindí.

f. For the nom. sing. of the interrogative, कौन, we find in the 'Chrestomathie' of Prof. De Tassy, कौनु, कौनै and कौनें. An obl. sing. and plur., काय, for किस, is found in western Hindí. कोइय and काऊ occur, for the indefinite, कोई, and ककुव, काहि and कहु, for कुछ. काहि and कहु belong to the west. For the Braj interrogative, कहा, = क्या, we sometimes have कहौ, and in the obl. sing., काहै, for काहे.

g. As the nom. sing. of the reflexive pronoun, आप, I have met with आपे. With this same pronoun, is evidently to be connected a Már. nom. plur. form, आपां. In the only place, however, where I have met with it, हम would have been used in standard Hindí. In the obl. forms of this pronoun, *u* is often substituted for *a* after *p*, as, *e.g.*, in आपुस, obl. plur., for आपस.

241. In the translation of the N. T. into Bhagelkhandí Hindí,* the following peculiar pronominal forms occur. The nom. plur. of the 1st personal pronoun is हमारे, and the obl. plur., हमनु. Of the 2nd personal pronoun, the nom. plur. is तिहारे, and the obl. plur., तिहारेनु. ये and यहे are both found in both the nom. and obl. plur. of the proximate demonstrative. यहे also occurs as nom. sing. The plural of this and other pronouns, is sometimes formed with सब, 'all', as in other eastern dialects; thus, ये सबरेनु तें, H.H., इन लोगों से. The nom. plur. of the remote demonstrative, वहे (वह), is वे, and the obl. plur., always वाहुन. The relative and correlative make the obl. plur., जिननु, तिननु. The interrogative is कोनु; the nom. and obl. sing. are alike. The remaining pronominal forms correspond closely to the Braj. All the obl. forms above given, are used with the postpositions, which for the most part are the same as in Braj. But मों is used for मैं.

PRONOMINAL ADJECTIVES.

242. Besides the above pronouns many pronominal adjectives occur. They may nearly all be used either as adjectives or as pronouns. Two series, the one expressive of quantity, the other of kind, are formed from the five pronominal elements noted in §191. When used substan-

* Baptist Mission Press, Serampore, 1821.

tively, they all follow, in standard Hindí, the first variety of masculine declension; when used adjectively, they follow the laws for the inflection of Tadbhava adjectives in आ, and are thus inflected to ए, masc., and ई, fem. The following tables exhibit, first the standard forms, and then the dialectic forms of each series :—

TABLE X: PRONOMINAL ADJECTIVES.

Pron. Base.	Adjectives of Quantity.		Adjectives of Kind.
इ य	इतना *itná*, इत्ता *ittá*,	'this much'.	ऐसा *aisá*, 'such', 'like this'.
उ व	उतना *utná*, उत्ता *uttá*,	'that much'.	वैसा *waisá*, 'such', 'like that'.
जि	जितना *jitná*, जित्ता *jittá*,	'as much'.	जैसा *jaisá*, 'like which', 'as'.
ति	तितना *titná*, तित्ता *tittá*,	'so much'.	तैसा *taisá*, 'like that', 'so'.
कि क	कितना *kitná*, कित्ता *kittá*,	'how much?'.	कैसा *kaisá*, 'like what?', 'how?'.

243. Besides the forms given in Table XI, the following additional modifications of some of these pronominals occur, *viz.* :— for उतना, वितना, वेतना, युतना; for कित्ता, कित, किता, केत्ता, कितै; and for जित्ता, जिता. The following forms also are occasionally used in literature, *viz.* :— जै, तै, कै. They are respectively equivalent to जितना, तितना, कितना.

a. The Sanskrit forms, ईदृश, एतादृश, = ऐसा, यादृश, = जैसा, तादृश, = तैसा, and कीदृश, = कैसा, are occasionally used in poetry. For ईदृश and कीदृश we also find एदृश and कादृश.

TABLE XI: DIALECTIC FORMS

	H. Hindí.	*Kanauji.*	*Braj.*	*Márwárí.*	*Mewárí.*
ADJECTIVES OF QUANTITY.	इतना. इत्ता.	इतनो.	इतनौ.* इतौ.	इतरो.	अतरो. अतरड़ो.
	उतना. उत्ता.	उतनो.	उतनौ.	उतरो.	उतरो. उतरड़ो.
	जितना. जित्ता.	जितनो.	जितनौ.	जतरो.	जतरो. जतरड़ो.
	तितना. तित्ता.	तितनो.	तितनौ.	ततरो.	ततरो. ततरड़ो.
	कितना. कित्ता.	कितनो.	कितनौ.	कतरो.	कतरो. कतरड़ो.
ADJECTIVES OF KIND.	ऐसा.	ऐसो.	ऐसौ.	इस्यो. ऐरो.	ऐड़ो.
	वैसा.	वैसो.	वैसौ.	उस्यो. वैरो.	वैड़ो.
	जैसा.	जैसो.	जैसौ.	जिस्यो. जैरो.	जैड़ो.
	तैसा.	तैसो.	तैसौ.	तिस्यो. तैरो.	तैड़ो.
	कैसा.	कैसो.	कैसौ.	किस्यो. कैरो.	कैड़ो.

* *Anusvár* optionally added. † I am unable to assign these forms with to belong to the east.

OF THE PRONOMINAL ADJECTIVES.

Garhwálí.	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpurí.*	*Miscellaneous eastern forms.†*
एतका.	इता. ईता. एता.	एतना. एतत. एतिक.	यतना, यत्तान. एतिक.	अतेक.	इतेक. एतेक. इतक.
ओतका.	ऊता. ओता.	ओतना, ओतत. ओतिक.	वतना, वत्तान. वातिक.	उतेक.	उतिक.
जतका.	जेता.	जेतना, जेतत. जेतिक.	ज्यतना, ज्यत्तान. ज्यातिक.	जतेक.	जितेक.
ततका.	तेता.	तेतना, तेतत. तेतिक.	त्यतना, त्यत्तान. त्यातिक.	ततेक (?).	तितेक.
कतका.	केता.	केतना, केतत. केतिक.	क्यतना, क्यत्तान. क्यातिक.	कतेक. कितेक.	कितिक, कितक केतक.
एनो, एनू. अनू.	अस.	अस, यसं.	ऐसन, ऐस.	ऐसन.	
वनो. वनू.	...	ओस.	वैसन, वैस.	वैसन.	
जनो. यनू.	जस.	जस.	जैसन, जैस.	जैसन.	
तनो. तनू.	तस.	तस.	तैसन, तैस.	तैसन.	
कनो. कनू.	कस.	कस.	कैसन, कैस.	कैसन.	

certainty to any particular time or locality; but, from analogy, they appear

244. Besides the above, the following words also are used as pronominal adjectives. Those which terminate in आ follow the declension of Tadbhava nouns or adjectives inflected to ए. The others, when used substantively, are declined like the second variety of masc. nouns; when used adjectively, they are indeclinable.

एक	*ek*,	'one'.	और	*aur*,	'other', 'more'.
दूसरा	*dúsrá*,	'another', 'the other'.	बहुत	*bahut*,	'much', 'many'.
दोनों	*donoṉ*,	'both'.	कई	*kaí*,	'several', 'how many?'.
सारा	*sárá*,	'all', 'the whole'.	कै	*kai*,	
सब	*sab*,	'all', 'the whole'.	निज	*nij*,	'self', 'own'.
हर	*har*,	'every'.	पराई	*paráí*,	'another person'.

245. एक *ek*, strictly speaking, is a cardinal numeral, and दूसरा *dúsrá*, an ordinal. एक, 'one', when used pronominally, is usually followed by दूसरा, 'the other', in the succeeding clause; as एक हंसता दूसरा रोता था *'ek hanstá, dúsrá rotá thá*, 'one was laughing, the other was crying'.

a. Sometimes एक itself follows in the second clause, when the first एक should be rendered 'one', the second, 'another'. Thus, एक यह एक वह कहता था *ek yah, ek wah kahtá thá*, 'one was saying this, another that'.

b. When दूसरा follows एक in the same clause, the two have a reciprocal force; as वे एक दूसरे को मारते हैं *we ek dúsre ko márte haiṉ*, 'they are beating one another'. एक is indeclinable in the plural.

246. दोनों *donoṉ*, 'both', is declinable in the plur. only, thus Nom. दोनों *donoṉ*, Acc. दोनों को *donoṉ ko*, etc.

247. सब *sab*, 'all', 'every', commonly aspirates the final ब in the oblique plural; thus, Acc. सभों को *sabhoṉ ko*, Gen. सभों का *sabhoṉ ká*, etc. But सबों, also, rarely occurs.

a. When used in the singular, as सब को *sab ko*, 'to all', it denotes 'all' considered as a unity, 'the whole'; in the plural, it represents 'all' as a plurality, 'every', 'every one'.

248. The Persian adjective हर *har*, 'every', though not very common in classic Hindí, is found even in the *Prem Ságar*, and is freely used in the colloquial. It may therefore be fairly regarded as belonging to the language. It is never used substantively. Compounded with एक *ek*, it means 'every one' or 'every single', and is used either as a substantive or adjective, thus, हर एक आया *har ek áyá*, 'every one came'; हर एक घर *har ek ghar*, 'every single house'.

249. और *aur*, when used substantively, and followed by no other pronominal in the next clause, always signifies 'more'; as मुझे और दो *mujhe aur do*, 'give me more'. But when used adjectively, it may mean either 'more' or 'another', as the context may determine. Thus मुझे और अनाज दो *mujhe aur anáj do*, 'give me more grain'; but यह और बात है *yah aur bát hai*, 'this is another matter'.

a. When और is repeated in two successive clauses, the first is to be rendered 'one', and the second, 'another'. Thus यह बात और है वह और है *yah bát aur hai wah aur hai*, 'this is one thing, that is another'.

250. Besides बहुत, 'much', we meet the intensive forms, बहुतेरा *bahuterá*, and बहुत सा *bahut sá*, 'very much', 'very many'.

a. Colloquially, सारा is also added to बहुत, 'many', with an intensive force; thus बहुत सारा is equivalent to the colloquial English idiom, 'a great deal'. This use of सारा is only colloquial. In Panjábí it is employed much more extensively.

251. कई *kaí* or कै *kai* as an adjective means 'several'; when used as a pronoun, it must be rendered 'how many?'. It cannot take the postpositions. Thus, कई पुरुष आए *kaí purush áe*, 'several men came'; कै आए *kai áe*, 'how many came?'. Where in English 'several' has a pronominal force, it must be rendered in Hindí by कई एक *kaí ek* or

कितने एक *kitne ek*; as कई एक हैं *kaí ek haiṉ*, 'there are several'. But कई हैं *kaí haiṉ*, would be interrogative,—'how many are there?'. कई एक *kaí ek*, and कितने एक *kitne ek*, however, may also be used adjectively in the same sense; as कितने एक पेड़ हैं *kitne ek peṛ haiṉ*, 'there are several trees'.

a. The pronominal adjective कितने *kitne* is also used in the sense of 'some', 'several', both substantively and adjectively. Thus, वहां कितने भाट भी आए *wahán kitne bhát bhí áe*, 'several bards also came'; कितनों का मत है *kitnoṉ ká mat hai*, 'it is the opinion of some'.

252. निज *nij*, 'own', may be used as a pronoun, the person referred to being determined by the context; as निज का घर है *nij ká ghar hai*, 'it is (my, his, etc.) own house', निज बुद्धि भरोस मोहि नाही *nij buddhi bharosa mohi náhí*, 'I have no confidence in my own wisdom'. Or it may be added to possessive genitives of both nouns and pronouns, in the sense of the English 'own', as वह राजा का निज पुत्र है *wah rájá ká nij putra hai*, 'he is the king's own son'; यह मेरी निज पुस्तक है *yah merí nij pustak hai*, 'this is my own book'; वह अपने निज घर गया *wah apne nij ghar gayá*, 'he went to his own house'.

253. पराई *paráí*, 'another's', is properly a possessive adjective. It may be used either with or without a noun; thus, यह पराई का है *yah paráí ká hai*, 'this is another's'; पराई स्त्री *paráí strí*, 'another's wife'.

254. The words सकल *sakal* (Sk. स+कल), and समस्त *samast* both signify 'all'. They are rarely, if ever, used as nouns.

255. The following dialectic variations of the above pronominals occur, *viz.*: for एक, इक and यक; for दूसरा, Br. दूसरो, K. दूसरो, Old Púr. दूसर, दूज; for दोनों, Br. दोनौं, M. दाग्गुं, Old Púr. दुहूं, दूनौं, दुओं; for सारा, Br. सारो, K. सारो; for सब, Br. सबै, सबरै, Old Púr. सबरि; for और, Old Púr. अवर; for बहुत, Br. बहौत, Old Púr. बहुतेक. बहूत; in Garhwál भिंडो, and in Márwár बोत, बोदी, बोला, बोहोत, and मोकलो are the substitutes for बहुत. For कई, Már. has केई. For सकल, Br. gives सिग्गो, and the *Rámáyan* सगरे (nom. plur.). For कितने एक, the Márwárí has कितीक.

256. The following pronouns are Sanskrit. The most of them, as compared with the foregoing, are of rare occurrence in the colloquial, but are more frequent in literature, especially in poetry.

अन्य *anya*,	'other'.	बहु *bahu*,		'much'.
अपर *apar*,	'another'.	भूरि *bhúri*,		
अमुक *amuk*,	'a certain one'.	युग *yug*,		
उभय *ubhaya*,	'both'.	युगल *yugal*,		'both'.
किमपि *kimapi*,	'any'.	युग्म *yugma*,		
पर *par*,	'another', 'other'.	सर्व्व *sarvv*,		'all'.
प्रत्येक *pratyek*,	'each'.			

257. अन्य, as also the more common corrupted form, आन, is 'another', in the sense of 'a different one', like the Greek *heteros*; but अपर is 'another', numerically, like the Greek *allos*. Thus, अन्य देश गया, 'he went to another country'; नाहिं आन उपाऊ, 'there is no other expedient'; but अपर हेतु सुनु, 'hear another reason!' In many words पर not only denotes 'another', as पर दोष, 'another's fault', but, especially in compounds, suggests that other as distant: as, *e.g.*, परदेश, 'a foreign country'; परलोक, 'the other world'.

258. The related words, युग, युगल, युग्म, 'both', 'the two', strictly speaking, are all nouns, meaning 'a pair'; but they are practically pronominal adjectives, as will appear from the following examples: युग भूपति, 'the two kings'; युगल नयन जलधार बही, 'from both eyes a stream of water flowed'; स्वपाणि युग्म जोरि के, 'joining my two hands'. Examples of the use of the other Sanskrit pronominals are the following: उभय अपार उदधि, 'both a boundless ocean'; किमपि प्रयोजन नाहीं, 'there is not any need'; अमुक कहता है, 'a certain person says'; प्रत्येक दिन, 'every day'.

259. प्रति, (indeclinable,) is occasionally used as a pronominal adjective; thus, प्रति अवतार कथा प्रभु केरी, 'the story of each incarnation of the Lord'. बहु and भूरि, 'much', are both equivalent to बहुत, and, like most of these Sanskrit pronominals, are chiefly used in poetry.

Compound Pronouns.

260. The relative pronoun may be compounded with the correlative or the indefinite pronouns. Each member is then inflected, but the postposition is added to the last only.

Thus, with सो, we have जिस तिस का *jis tis ká*, 'whosesoever'; with कोई, जो कोई *jo koí*, 'whoever'; जिस किसी को *jis kisí ko*, 'whomever'; with कुछ, जो कुछ *jo kuchh*, 'whatever'.

a. In the *Rámáyaṇ* a similar Sanskrit compound occurs, in the phrase, जेन केन विधि, 'in whatever way', where जेन केन, (for येन केन,) is in the instr. sing.

261. Other compounds are formed with और *aur*, 'other'; as और कुछ *aur kuchh*, 'something else'; और कोई *aur koí*, 'some one else'; और कौन *aur kaun*, 'who else?'. और क्या *aur kyá*, 'what else?', is colloquially used as a reply of strong affirmation.*

a. Sometimes और occupies the second place, but the compound has then a different meaning; as कोई और *koí aur*, 'some other'; कुछ और *kuchh aur*, 'some more.'

b. The pronominal, अन्य, 'other', is compounded with itself in the form अन्योन्य (Sk. अन्योन्य), 'each other', 'mutual'; but this is rare in Hindí. The two are occasionally written separately, thus; अन्यो अन्य प्रीति तें, 'with mutual love'.

262. The particle सा *sá*, (infl. से *se*, सो *sí*,) may be added to the nom. form of कौन, thus; कौन सा *kaun sá*, *lit.*, 'what like?'; वह कौन सा पेड़ है *wah kaun sá peṛ hai*, 'what tree is that?', *i.e.*, 'what kind of a tree?'; but वह कौन साहिब है *wah kaun sáhib hai*, 'what gentleman is that?'.

a. The same affix is added, colloquially, in the east at least, to the relative, जौन, and correlative, तौन, making जौन सा, तौन सा; and in the Doáb to the demonstratives, यह and वह, making यह सा, वह सा. But I have never met these forms in literature.

b. In old eastern poetry, however, the equivalent affix सम is added to the inflected base of the demonstratives, thus; इन सम, इन्ह सम, 'like this'; उन सम, उन्ह सम, 'like that', or 'like him'.

c. For कौन सा, the Mewárí has खोयो, fem., खी, as in the following; खोयै मनष थां से कीयो, = कौन से मनुष्य ने तुम को कहा, 'what man told you?'.

263. The indefinite pronouns are also compounded with

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*In Garhwál, *aur* alone is used, with a peculiar intonation, in the same sense of a strong affirmative.

सब *sab*; as सब कोई *sab koí*, 'every one', सब कुछ *sab kuchh*, 'everything'. Before कोई, हर *har* may be used instead of सब, in the same sense.

264. A peculiar indefinite is formed by repeating the indefinite pronoun with the negative particle, न, interposed; as कोई न कोई *koí na koí*, 'some one or other'; कुछ न कुछ *kuchh na kuchh*, 'some thing or other'. In the former case, both members are inflected in the oblique cases, but the postposition is added only to the second; as किसी न किसी का खेत *kisí na kisí ká khet*, 'the field of some one or other'.

265. कुछ is idiomatically added to various pronouns and pronominals to give them an indefinite sense; it is then often scarcely capable of translation. Thus, हम क्या कुछ होंगे, 'what we shall be'; बहुत कुछ, 'a great deal'. Similar are यह कुछ, कितना कुछ, etc.

266. The following pronominals belong rather to Urdú than to Hindí, but as they will be found in some modern Hindí books, they are enumerated here.

बाज بعض, बाजे بعضے,	'some'.	फुलाना فلانا,	'a certain one'.
		कुल کُل,	'the whole'.
गैर غیر,	'other', 'different'.	चंद چند,	'many', 'several'.

267. Of these, all are Arabic, except चंद, which is Persian. गैर is sometimes used as a negative prefix, especially in the compound, गैर हाजिर (غیر حاضر), 'absent', 'not present'. फुलाना is always pronounced *fuláná*. Although it belongs rather to Urdú than to Hindí, still it is often heard from Hindí speaking people, especially in some parts of Oude, where, in a dialectic form, फुलनवा, it is often used, instead of the remote demonstrative, for a third personal pronoun.

Origin of the Pronominal forms.

268. It is impossible, within the limits of the present work, to discuss in every detail, all the very numerous variations of the Hindí pronouns. We can only briefly indicate the probable origin of the more common forms. In the nom. sing., *maiṉ* or *meṉ*, of the 1st personal pronoun, we probably have the Sk.

instr. sing., *mayá*, Prák. *mai*, transferred to the nom. The *ne*, therefore, which is added to *maiṉ*, in the case of the ag., in High Hindí, is really superfluous, and in Máṛwáṛí and the Old Púrbí, *maiṉ*, alone and properly, denotes that case. The same remarks, *mutatis mutandis*, apply to *taiṉ*, the Braj nom. sing. of the 2nd personal pronoun.

a. Besides the 1st pers. nom. sing., *maiṉ*, from a labial theme, the Braj presents a form, *hauṉ* or *hoṉ*, which has arisen from the corresponding Sk. *aham*, through Prák. forms, *ahamam*, *hamam*, *haam* or *haum*. In the Múr. *húṉ* or *huṉ*, we have the same word, with the common reduction of the diphthong, (§75.) The corresponding Me. *mhúṉ*, I would attribute to the theme *sma*, which appears in the Sk. base, *asmad*, and is also the base of the Sk. plur. declension of this pronoun. It presupposes a Prák. form, *asmakam*, after the analogy of the Prák. *tumakam*, for Sk. *tvam*, H. *tú*. This theme, *sma*, in Prákrit, regularly became *mha* (§97); so that from *asmakam*, *k* being rejected, we would have *amhaam*, and thence, as above, *mhauṉ*, *mhúṉ*. With the same theme, *sma*, I would connect the Bh. nom. sing., *ham*, *m* and *h* having been transposed and *a* inserted between them.

269. The nom. sing., *tú*, of the 2nd person, has arisen from the Sk. nom. sing., *tvam*. The final nasal is preserved in the Múr. and Old Púrbí, *túṉ* or *tuṉ*. But I am inclined to regard the *tú* in *tú ne*, ag., as a gen. from the Sk. *tava*, through the Prák. *tua*. The Av. and R. nom. sing., *tayaṉ*, points to the Sk. inst. sing., *tvayá*, as its original. An analogous derivation may be suggested for the R. 1st pers. sing., *mayaṉ*.

a. The Bh. nom. sing., *tuṁh*, is a weakened form of *tumh*, for *tushma*, the base of the plur. in standard Hindí, where the theme *tu* has received, like the pronominal themes, *a* and *yu*, in Sanskrit, the increment *sma*. In the Me. and Múr., *thúṉ*, we have apparently a transfer of the aspirate of *tumh* from the end to the beginning of the syllable, as in §97.

270. The obl. sing. forms, *mujh*, *tujh*, have their immediate origin in the Prák. genitives sing., *majjha*, *tujjha*, for *mah*, *tuh*. Prof. Lassen (*Inst. Ling. Prac.* §50) gives an apposite example of this change in the Prák. root, *lijjh*, for Sk. *lih*. The form *mah* occurs in the *Rámáyaṇ*, and must be referred to a Prák. gen. sing, *masya* (?) for Sk. *mama*; and, by analogy, *tuh*, to a Prák. gen., *tusya* (?) for Sk. *tava*, formed after the analogy of the other Sanskrit pronominal genitives.

a. Braj, Kanaují, Avadhí and some other dialects present in the personal pronouns, the obl. sing. themes, *mo*, *to*. These also are true genitives, and are so used by Chand. (*Vid.* §224, *a.*) Their immediate original is to be found in the Prák. genitives sing., *mahu* (and *tahu* ?), which again, through the common change of *s* to *h*, may be compared with the Br. pron. genitives, *jásu*, *tásu*. In this *su* Prof. Lassen judges that we have the Sk. possessive, *sva*. (*Inst. Ling. Prac.* §175, 6.) The R. obl. sing. themes, *mvá*, *tvá*, will be considered in §283. The analogy of the Braj leads us to ascribe a similar origin to the Me. obl. sing.

themes, *mho, tho,* from Prák. bases, *asmaka, tusmaka,* to which, as above suggested, we may suppose that the possessive *sva,* (Prák. *su, hu,*) was originally added.

271. In the Máṛ. forms, 1st pers., *mhaiṇ,* 2nd pers., *taiṇ* or *thaiṇ,* we have a true instr. sing., with which the abl. postposition, *sáṇ,* must be regarded as in grammatical construction, as would be its original, *sam,* in Sanskrit. I should suppose, however, that the same forms in the loc., *mhaiṇ máhai, thaiṇ upari,* etc., must be regarded as accusatives, for I have found no instance of the Sk. *madhye* and *upari* in construction with the instr. case, but only with the gen. or acc. In the later Prákrit, the pronominal termination *aiṇ* is found in the acc., instr. and loc. Thus the analogous Prákrit forms, *taiṇ, aiṇ,* are either acc., instr. or loc. After the same analogy, probably, may be explained the G. and Ku. obl. forms, *maiṇ, meṇ, tvai,* as Prákrit instr. or acc. sing. forms in grammatical construction with the postpositions.

272. In the genitive *mhárau,* the suffix may have been originally added, as sometimes in Prákrit, to the base itself, *mha*; in which case, the long *á* has arisen from the elision of the *k* of the original *karau (karakaḥ),* the earlier form being, doubtless, *mhakarao,* whence *mhaarao, mhárau.* But in the acc. and dat. forms, *ma nai, mha nai, ta nai, tha nai,* as there is no lengthening of the final vowel of the theme, I infer that the theme here is an abraded case-form, probably the gen. So in the Me. gen., *mhauro,* or *mhauḷo,* as also in the eastern gen. *mor,* the original suffix *(karakaḥ* or *kalakaḥ)* was apparently added to the genitive. The same remark may be made of the genitives, *merá, terá,* etc., in which the affix has been added to the Sanskrit genitives, *me, te.* In the Bh. obl. sing. forms, *hamará, tuhará,* we have, as in *mo, tujh,* etc., a modern genitive taken as a new theme of the oblique cases. We would have expected, as in other dialects, *hamárá, tuhárá*; the shortening of the vowel is possibly to be explained by reference to the accent (?). The *h* of *tuhará,* as in all the plur. forms of the pers. pronouns, represents the *s* of *sma*; by which is formed from *tu,* the increased base, *tusma.*

a. The remaining sing. forms, *mohi, tohi,* etc., of the personal pronouns, will be best considered when we shall deal with the analogous forms, *jáhi, táhi,* etc., of the remaining pronouns.

273. Most of the dialects present *ham,* as the nom. plur. of the 1st personal pronoun. This has arisen, by transposition of the consonants and loss of the plur. termination, from the regular Prák. nom. plur., *mhe,* which is still the nom. plur. in Márwáṛí. This Prák. nom., *mhe (amhe),* evidently stands for an earlier form, *asme,* for the regular Sk. nom. plur., *vayam,* in which the theme, *asma,* of the Sk. obl. plur., *asmán, asmábhiḥ,* etc., was assumed also into the nom., and the plur. termination, *i,* added after the analogy of all the other pronouns; so that *asme (=asma+i)* corresponds precisely to the Sk. nominatives plur., *te, ime, ye,* etc. In the R. nom. plur., *hamh,* I suspect that the *h* has been ignorantly added to make the form correspond to the 2nd pers. nom. plur., *tumh,* of the same dialect. The Me. nom. plur., *mhaiṇ,* as

I conjecture, stands for the acc. plur., *amhäiṉ*, of the western Prákrit, which has been assumed into the nom., after the manner of the English objective, in the vulgar phrase, 'it is me'.

274. The most common form of the nom. plur. of the 2nd person, is *tum*. For this, in archaic Hindí, we have the form *tumh*, (also *tumah*,) which is but one step removed from the Prák. nom. plur., *tumhe*, for the Sk. *yúyam*. The sing. theme, *tu (tva)*, increased by the pronominal element, *sma*, was for the sake of regularity, substituted for the increased theme, *yushma*, of the Sk. plur., and, as in the case of the 1st pers., *asme (amhe)*, a nom. plur., *tushma*, was also formed from the theme of the obl. cases, after the analogy of the other pronouns, making *tushme*. It would therefore appear that besides the classic Sk. irregular plur., *yuyam*, *yushmán*, *yushmábhiḥ*, etc., a more regular plural, *tushme*, *tushmán*, etc., was also formed from the base of the sing.

275. In the Máṛ. nom. plur., *the*, the aspirate of *tumh* has been transferred to the beginning of the previous syllable, (giving *thume*?). The nasal thus left alone, has been weakened to *Anusvár*, and then lost, and the labial has disappeared before the diphthong, as in the sing., *taiṉ*, for *tvayá*, etc. In the Me. *thaiṉ*, we have probably an acc. transferred to the nom., as in the 1st pers. *mhaiṉ*, so that *thaiṉ* stands for the Prák. acc. plur., *tumhäiṉ*.

276. The acc. and dat. forms, *hameṉ*, *tumheṉ*, etc., of the personal pronouns, have arisen immediately from the Prák. accusatives plur, *amhäiṉ*, *tumhäiṉ*. The hiatus points to the loss of an *h*, so that the forms in question really stand for *amhahiṉ*, *(hamahiṉ,)* and *tumhahiṉ*;—Prákrit forms which occur frequently even in archaic Hindí. This *hiṉ* I take to be identical with the same termination in the acc. and dat. sing. of nouns in old Hindí, already noticed in §155, *b.*; *i.e.*, it is probably identical with the Sk. loc. sing. termination, *smin*.

277. Most of the dialects present a longer and shorter theme in the obl. plur.; as, *e.g.*, *ham* or *hamoṉ*, *tum* or *tumhoṉ*, etc. All these themes in all their varieties were originally genitives plur. The longer forms, refer us, perhaps, to the increased Prákrit themes, *asmaka*, *tushmaka*; the shorter forms, to the simple themes, *asma*, *tushma*. *Ham* and *tum* or *tumh* are both used as genitives in old Hindi (§224, *b.*), as also are the equivalent *amha*, *tumha*, in the later Prákrit, where the gen. term., *áṇam*, of the earlier Prák. has quite disappeared. The longer forms, *hamoṉ*, *hamani*, *tumhoṉ*, *tumani*, *tuhani*, are to be explained by reference to the Prák. gen. plurals, *amháṇam*, *tumháṇam*, which were formed on the model of the gen. plur. of the 1st decl. of Sk. masc. nouns. The terminations, *oṉ*, *ani*, etc, have therefore arisen in the same way as the same terminations in the declension of substantives. (§ 157.) In the short *u*, of the G. *tumuṉ*, *hamuṉ*, we have a still further reduction of *o* to *u*. (§75.)

278. In the Máṛ. and Mewáṛí, the Prák. gen. plur. term. *áṇam*, for Sk. *ánám*, has become *áṉ*, as in the substantive declension, giving *mhúṉ*, *tháṉ*, for *amháṇam*, *tumháṇam*. The inserted *y* in the longer Mewáṛí forms, *mhányáṉ*, *tháṉyáṉ*,

distinctly points, as in substantive declension, to the elision of the Prák. suffix, *k*, which, according to Prof. Lassen, was sometimes added to those pronominal bases; so that these longer forms represent Prák. genitives, *amhakáṇam, tumhakáṇam*. The nasal before *y* must be regarded as inorganic and unessential. On the origin of the still longer forms, *mháṇvaráṇ, tháṇvaráṇ*, I have no light. Bhagelkhaṇḍí presents a modern gen. form, *tiháṇre*, as nom. plur. Apparently some such word as *log* is to be understood.

279. The genitives plur., *hamárá, tumhárá*, have arisen from the combination of the Prák. *karakaḥ* with the bases *amha* and *tumha*, giving, *amha karako, tumha karako*, from both of which, *k* having been elided, the forms *amhaarao, tumhaarao*, must have arisen; whence, by *sandhi*, and the usual transposition of *m* and *h* in the 1st person, we have, first the Braj *hamárau, tumhárau*, then the K. *hamáro, tumháro*, whence, finally, the standard forms, *hamárá, tumhárá*. *N. B.* Dr. Hoernle in the 'Essays' previously referred to, in confirmation of this theory, cites from the *Mrichchhakati*, a passage containing the form *amhakelake* (for *amhakerake*). In the case of the shorter forms, *hamár, tumhár*, analogy leads us to believe that the suffix was first added to the base, not in its increased form, *karakaḥ*, but in the simple form, *karaḥ*.

a. If, in the Márwáṛí and Mewáṛí forms, *mháṇro, tháṇro, mháṇlo, tháṇlo*, the *Anusvár* be organic, it follows, that, in this case, the affix was pleonastically added, not to the base, as in the above forms, but to the gen., so that the original of these Rájputáná forms must have been *amháṇam karako, amháṇam kalako*, etc. Otherwise they must be explained like the regular forms.

280. The various forms of the nom. sing. of the prox. demonstrative, which contain *h*, *viz.*, *yah, yih, yihu, ih, eh, ehu, he*, have probably all arisen from the Sk. *eshaḥ*. The final *u* of *yihu, yehu, ehu*, as in the case of nouns (§75), represents the Prák. *o* for the final *aḥ* of *eshaḥ*. Prof. Lassen gives a form, *ehe*, which looks like the original of the Bh. *he*. It appears to presuppose a nom. plur., *eshe*, from the stem *esh*. The loss of the final aspirate from *eh* and *ih*, has left the forms *e, i*. The remaining forms, *yo, yá, yoṇ*, mas. *o*, fem. *á*, I would connect with the base *im*, which, although having a defective declension in Sanskrit, was fully declined in Prákrit. *Yo* and *yá*, have apparently arisen from the Prák. nom. masc. sing., *imo*, which, by the elision of *m*, yields *io*, whence *yo* and *ya*. The final nasal of *yoṇ*, points to the Prákrit neut., *imam*, whence, *iam, yoṇ*. The Me. *o*, fem., *á*, must, similarly, be ascribed to *imo*, fem. *imá*.

281. The perfect analogy between the two demonstrative pronouns seems to justify the hypothesis, that, as in the case of the prox. demonstrative we have a variety of forms from *eshaḥ (esho)* and *imaḥ (imo)*, all resting ultimately upon the pronominal base *i*; so there must have been in the ancient vulgar speech, analogous pronouns, *oshaḥ, umaḥ*, resting on the pronominal base *u*, from which, precisely as above, we must derive the various nom. forms of the remote demonstrative, *wah*. But, although the existence of this base is

abundantly attested by such Sanskrit prepositions as *ut*, *upa*, *upari*, etc., yet I have met no instance of a declension resting on this labial, either in Sanskrit or the Prákrit dialects. But it is quite possible that further investigation of these dialects may furnish such examples, and verify the above hypothesis.

282. The next three pronouns, *jo*, *so* and *kaun*, are so closely analogous that we may consider them all together. Each of them presents two general forms in the nom. sing ; the one form terminating in a vowel, *e*, *o* or *u*, the other, in *n*. We first consider the group in *o*. It has been hitherto assumed that the pronouns *jo*, *so* and *ko*, are derived immediately from the Sk. *yaḥ*, *saḥ* and *kaḥ*. But it is to be noticed that we have no proven instance of the preservation of this Prákrit termination, *o*, in modern Hindí, in any monosyllable, except under the influence of a preceding consonant, commonly *k*, appended to the Sanskrit base. It is therefore more reasonable to postulate, as the original of these three forms, Prákritic bases, formed by the addition of this *k*. (§79.) Now in the archaic Hindí spoken in Mewár and Márwár, we find precisely the increased form required by this hypothesis, in the relative pronoun *jako*, or *jiko*. From this latter form, again, by elision, and consequent hardening of *i* to *y* before *o*, we have another Márwárí form, *jyo*, of this same pronoun. This last form, thus derived, or a form *jao*, from the other base, I therefore regard as the immediate original of the common Hindí *jo* ; and by analogy would suppose that similar forms, *sako* or *siko*, *kako* or *kiko*, must have existed, or may exist still, as the originals of *so* and *ko*. Although I can adduce no example of these forms, their actual existence is, I think, intimated in the R. obl. forms of the pronouns, *jyá*, *tyá*, and *kyá*, which are precisely analogous to the Már. *jyo*, and may be held to presuppose as their originals, the bases *jiá*, *jiká*, *tiá*, *tiká*, and *kiá*, *kiká*.

283. We are now, in the light of these phenomena, prepared, I think, to interpret the R. obl. sing. forms of the personal pronouns, *mvá*, *tvá*, etc. which, we have hitherto purposely passed by. Analogy evidently leads us to suppose, that, as the suffix *k* was, in Prákrit, added to the other themes, *asma*, *tushma*, of these same pronouns, so it may have been added also to the shorter themes, *ma* (*mu*) and *tu*, giving the increased bases, *muka*, *tuka*; of which the original genitives would have been *mukasya*, *tukasya*, whence, according to the uniform laws of Prákrit speech, would come first, *muáha*, *tuáha*, then, *muáa*, *tuáa*, and by the usual hardening of the semivowel and *sandhi* of the final vowels, *mvá*, *tvá*.

284. From this digression we now return to consider the three pronouns under discussion. Besides the forms *jo*, *so*, *ko*, several dialects exhibit *je* or *jai*, *se*, *ke* or *kai*, in the nom. sing. The analogies of the language lead us to infer that, probably, these have arisen from the euphonic insertion of *y* in the place of the lost *k*, giving, therefore, from the above themes, first *jayo*, *sayo*, *kayo*, and then, *o* having been at last reduced to *a*, as in all Tatsama nouns, *jaya*, *saya*, *kaya*, whence the forms in question immediately arise. (§77, *b*.) An

incidental corroboration of this theory is afforded by the archaic eastern form, *kayau*, of the indefinite pronoun. The base of the indefinite pronoun is always identical with that of the interrogative; and in this instance exhibits the very form postulated as the original of *ke* or *kai*. For the Sanskrit bases, *ja*, *ta*, *ka*, the Prákrit substitutes *ji*, *ti*, *ki*. From *ki* might be formed a theme *kiko*, whence, as above, would proceed the forms, *kiyo*, *kiya*, and thus, finally, the G. interrogative, *kí*.

a. The archaic forms, *ju* and *su*, found in the *Rámáyaṇ* and other Hindí poetry, I would derive immediately from the Sk. *yaḥ* and *saḥ* through the Prák. *yo*, *so*. We have already noted, (§§75,154,) the existence of this final *u*, as the last remnant of the Sk. nom. masc. case-ending, in Tatsama nouns in old Hindí, and it needs no further illustration.

285. As to the remaining nom. forms, *jaun*, *taun*, *kaun*, the interrogative will lead us to the explanation of the rest. To the interrogative *ko*, the word *punar* was, in Prákrit, pleonastically added, giving for *ko*, *ko punar*. The final *r* being elided (§78), and *p* weakened to *v* (§82), we have the eastern form, *kavaṇ*, and thence, by a simple process, its equivalents, *kaun*, *käún*, *kuṇ* and *kaṇ*. This derivation being established, we are naturally led to the conclusion, that *jaun* and *taun* must also have had their origin from similar Prákrit forms, as *jo punar* and *to punar*; but we are as yet unable to demonstrate their existence. The analogies already exhibited seem to justify us in assuming, as the original of the R. forms, *jaúnayaṇ*, *taúnayaṇ*, *jaúnai*, *taúnai*, increased Prákritic forms, *jo punaraka*, *to punaraka*.

286. The analogy between the obl. forms of the demonstrative, relative, correlative and interrogative pronouns is so close that the explication of the forms of any one of these pronouns will apply, with the change of the theme, to all the others. As in the case of the personal pronouns, most if not all of these obl. forms, sing. or plur., are in fact true genitives. Thus for the Sk. gen. sing., *yasya*=*jis ká*, the Prákrit exhibits *jassa* or *jissa*, whence, by the loss of the last syllable, the modern *jis*. Similarly, *tis* stands for the Prák. *tissa*, Sk. *tasya*; *kis*=Prák. *kissa*, Sk. *kasya*; and, by analogy, *is* presupposes a Prák. form, *issa*, for Sk. *asya*; and *us*, *ussa* for *usya* (?). Again, by the common change of *s* to *h*, and lengthening of the penultimate vowel in compensation for the loss of the conjunct, from the Sk. *yasya*, Prák. *jassa*, we derive the forms, *jáha*, *jáa*, whence the Braj obl. form, *já*. Similarly, *tá* and *ká* may be derived from the Sk. *tasya*, *kasya*, through intermediate forms, *táha*, *káha*; while *yá* presupposes the forms, *imasya*, *iáha*, *yáa*; and *wá*, *umasya*, *uáha*, *wáa*.

a. Sometimes *ya* final in a conjunct with a sibilant becomes *i*, as in *avasi* for Sk. *avashya* (§97, *b*.); thus, once more, from *yasya*, *tasya*, *kasya*, have proceeded the forms *jáhi*, *táhi*, *káhi*; and from the Prák. themes, *ji*, *ti* and *ki*, *jihi*, *tihi*, *kihi*, or *jchi*, *tchi*, *kchi*, for original forms, *yisya*, *tisya*, *kisya*. By the elision of *h*, from *chi*, *jahi*, *tahi*, etc., we have the G. *ëi*, *jäi*, *täi*, etc., and by subsequent *sandhi*,

also the Ku. *e* or *ye*, *jai*, *tai*, etc., The Av. *e*, *je*, etc., are probably identical in origin with these Himalayan genitives. In the R. *jyá*, *jyáhi*, etc., we again have the same genitives. The *y* has probably arisen from the elision of *k* from the increased theme, *jika*, still existent in Márwárí, so that *jyá* and *jyahi* stand for *jikasya*, and so on.

b. In the Braj genitives, *jásu* and *tásu*, we have the same termination as in the gen. of nouns in the Apabhransic Prákrit, as, *e.g.*, in *vachchhasu* = *bachche ká*. *(Vid. Lass. Inst. Ling. Prac.* §175,6.)

c. In the Bh. obl. sing., *jikar*, etc., the Prák. *karakaḥ* was apparently added to the theme for a new genitive, which, as in other dialects, became a new secondary base for the obl. sing. throughout.

287. If the above derivations be correct we are now prepared to understand the dat. and acc. sing. forms of the personal pronouns, *mohi*, *tohi*, *mujhe*, *tujhe*, which we have hitherto passed by. In the final *hi* of *mohi*, *tohi*, we are led to recognize, as in the other pronouns, the Sk. gen. term., *sya*, here added, however, not as in the other pronouns to the primary base of the pronoun, but to the secondary bases, *mo*, *to*. Similarly we are to regard the forms *mujhe* and *tujhe* as having arisen from earlier forms, *mujhahi*, *mujhahi*, by the elision of *h* and consequent *sandhi* of the concurrent vowels. These secondary bases, *mo*, *mujh*, *to*, *tujh*, have already been shown to be Prákritic genitives, so that all the forms under discussion really contain a gen. termination twice repeated. It may be remarked in regard to the use of these forms as datives, that in many Prákrit dialects, the dative was already lost, and its place was often supplied by the genitive. And from the dative, as the case of the indirect object, it is but a step to the accusative, as the case of the direct object.

288. The Már. and Me. obl. sing. forms in *ṇ*, *ṇi*, or *ṉ*, present some difficulty. Possibly we may identify them with the Prák. instr. sing. of these same pronouns, which terminates in *ṇá*, fem., *e*; but this has little support from analogy, nor have I met with any such intermediate forms as might throw light upon the case.

289. The nom. plur. forms of the five pronouns under discussion may apparently be reduced to two heads, *viz.*, those which correspond with the sing., and those which assume a special plur. termination. In the case of such forms as *wuh*, *yih*, *jo*, *so*, *kaun*, etc., the sing. form has evidently been assumed into the plural. The original model of most of the other forms is to be found in the Már. *jakai*, whence by elision of *k* and *sandhi* of the vowels we have *jai*. Similar are the other forms in question. The final *e* or *ai* may be identified with the same terminations in the Sk. nom. plur. of these same pronouns, where it has resulted from the *sandhi* of the final radical *a* with the *i* which is the affix of the nom. plur. The analogy of *tumh* for *tumhe* leads us to suppose such a form as *jenhe* or *jinhe*, as the original of the R. nom. plur., *jenh*. The analogy is strengthened by the Bh. nom. plur., *jihe*. The same remark applies, *mutatis mutandis*, to the other pronouns.

290. The bases of the obl. plur. of these pronouns present four forms; *viz*, 1st, the simple radical, as, *e.g.*, in the standard forms, *un*, *in*, *jin*, etc.; 2nd, a form in *n (ṇ)*, as in the Máṛ. forms, *uṇáṇ*, *iṇáṇ*. *jaṇáṇ*, etc.; 3rd, an increased form in *nh*, as in the longer plur. forms, *jinhoṇ*, *tinhoṇ*, of the standard dialect; 4th, another increased form, in *k*, as in the Máṛ., *jakáṇ*, *tikáṇ*, etc. Of these forms the 1st requires no comment. In the second form in *n*, we have the gen. plur, as in the Braj plur. in *n*. (§175.) The fourth form in *k* has been already explained. The remaining base in *nh* presents a difficulty which we cannot certainly resolve. We may suppose, in the absence of any analogous forms which might explain the bases in question, that possibly *h* may have been ignorantly added to the bases, *un*, *jin*, *tin*, etc., after the analogy of *amh* and *tumh*, of the personal pronouns. Further than this we have no conjecture to offer.

291. The various terminations of the several dialects in the obl. plur., are of course identical in their origin with the same terminations in the substantives and personal pronouns; *i.e.*, they are simply various modifications of the Sk. gen. plur. term., *ám* or *ánám*. The dat. and acc. forms, *jinheṇ*, *tinheṇ*, come immediately from the archaic forms, *jinhahiṇ*, *tinhahiṇ*, and therefore justify the hypothesis of corresponding forms in the other pronouns of the series. This *hiṇ*, in the dat. and acc. plur., may very possibly be identified with the termination *siṇ*, of the Prák. gen. plur. forms, *jesiṇ*, *tesiṇ*, etc., in which case these forms would present a perfect analogy with the corresponding dat. sing. forms. (But see §276.)

292. The various modifications of the indefinite pronoun, *koí*, have arisen from the combination of the interrogative in one or another of its various forms, with the Sk. affix, *api*. Thus, *koí* or *koi* stands for the Sk. *ko'pi*. In *koú* and *kou*, the *i* has disappeared, and the *p* has been softened to the cognate vowel. In *kaunau* and *kaṇo*, the affix *api* has been originally added to the compound form, thus, *ko punar api*, and *api* has been reduced to *au* or *o*. The obl. sing. forms are to be similarly explicated. Thus, from the base *ki*, for Sk. *ka*, come *kisí* and *kisú*, both for *kisyápi,(kisyaapi)* for the Sk gen. sing., *kasyápi*; and with the change of *s* to *h*, from the base *ka*, we have *káhú=kasyápi*. The forms *kehi* and *kehu* probably stand for *kihi*, *kihu*, or *kahi*, *kahu*, still other corruptions of the genitive in question; and from these or similar forms in *h*, proceed the Av. *keú* and the G. *kaí*, K. *kai*. Several of these forms in *h* are found in the nom., but they must be regarded as genitives transferred by the ignorant to that case. The R. form. *kaunho*, I have met but once, and suspect that we have here but an orthographic variation of *kauno*.

293. In the Púrbí interrogative, *káh*, for *kasya*, we have again a genitive taken as a nom., and as the base of a new declension. This secondary theme, according to Prof. Lassen, *(Inst. Ling. Prac.* §106,5.) was already declined in Prákrit. All the analogies of the language lead us to regard the longer form, *kahá*, having proceeded from a theme *kálaka*, derived from *káh* by the addi-

tion of the Prákritic *k*, as, *e.g.*, in *kachchhuk* for *kuchh*. This *k* being elided, and the long *á* shortened before the heavy termination, we have by *sandhi* the Braj *kahá*. The shorter form, *ká*, was evidently derived from *káha* by the elision of *h*. The regular form, *kyá*, for *kiá*, presupposes a base *kihá* from the theme *ki*. Granting that *kahá* stands for a secondary base, *káhaka*, it is plain that in the obl. sing. *káhe*, we have a secondary genitive from this base, after the analogy of Tadbhava nouns in *á*, so that *káhe* presupposes a Prák. gen. *káhāáha*, whence, as in nouns, *káháya*, *káhe*.

294. The Máṛ. and Me. *kaiṇ*, *káiṇ*, etc., appear to be derived from an increased Prákritic neuter form, *kaïm*, for the Sk. *kim*. The final *Anusvár* therefore represents the Sk. neut. term., *m*. The first *Anusvár* of *káṇṁ*, is, I suspect, merely inorganic. The obl. sing., *khá*, is connected with the secondary themes, *káh*, *(káhaka,)* so common in other dialects. The aspirate has been transferred from the second to the first syllable; the final *á* instead of *e*, represents the Prák. gen. term., *ääha*, after the analogy of the obl. sing. of substantives in the same dialect.

295. *Kuchh*, *kachhu*, *kichhu*, are all corruptions of the corresponding Sk. *kashchit*. *Kachhuk*, has been already noticed. (§105, *h.)* The corresponding Máṛ. and Me. forms are to be connected with the Sk. neut. of the same pronoun combined with the suffix *api*, *viz.*, *kimapi*, through a similar form, *kamapi*, whence, *m* having become *Anusvár*, and *p* being elided, *káṇi*, or *káṇṁ* remains. The final *ṇ* has, I judge, been added through a popular misapprehension confounding this word with the interrogative *kaiṇ*.

296. Of the pronominal series derived from the five pronominal elements, (Tables X & XI,) those expressing quantity are all to be connected with the corresponding Sanskrit series, *iyat*, *kiyat*, etc., or rather with their Prákrit equivalents, *viz.*, *ettiá*, *kettiá*, etc. This hiatus marks the place of a *k*, originally added to these Sanskrit forms, which is still preserved in several dialects noted in Table XI, as, *e.g.*, Bh. *atek*, *jatek*, G. *etaká*, *tataká*, etc. From forms similar to the above Prákrit pronominals have immediately proceeded the H. H. *ittá*, *jittá*, etc. The peculiar R. forms, *jyátik*, *tyattán*, etc., have evidently been formed from the secondary bases, *jika*, *tika*, etc., like the similar forms in the Riwáí pronouns. Of the *n*, *r* and *ṛ*, which appear in many dialects in the termination of these pronominals, as, *e.g.*, *kitná*, Me. *kataro*, *katarṛo*, R. *kyattán*, etc., I have no explanation to offer. It may be noted here that in Ríwá and Bhojpúr, *n* is added also to the pronominal series denoting likeness, as, *e.g.*, *jaisan*, *taisan*, etc. The final *no* of this second series in the G. *vano*, *jano*, etc., has probably the same origin. Similarly, in Mewárí *ro* is the affix both in the first and the second series; *cf.* *katarṛo=kitná*, and *kaiṛo=kaisá*.

a. The dialectic forms, *jai*, *tai*, *kai*, *=jitná*, etc., are derived from the Sanskrit series, *yati*, *tati*, *kati*.

297. The various forms of the pronominal series expressive of likeness, as, *e.g.*, *jaisá*, *jas*, *jaisan*, are all to be connected with the Sk. series formed with

the affix *dṛiśh*, *viz.*, *yádṛiśh*, etc. In the Mewárí and Gaṛhwálí dialects the absence of the characteristic *s*, is to be explained by the custom in those dialects of changing *s* to *h* and then dropping it entirely. (§§103. 104.)

298. The reflexive pronoun, *áp*, is derived from the Sk. *átman*, which is used in the same sense. The obl. forms, *apná*, *apne*, point to a Prák. form, *átmanaka*, with an adjective sense. The derivation of the obl. plur. form, *ápas*, is uncertain.

299. The honorific pronoun, *áp*, is also derived from *átman*, through the intermediate dialectic forms, *ápun* and *ápu*. The dialectic honorific pronoun *raur*, or *rauran*, etc., is to be regarded as a gen. formed from the noun, *ráu*, with the affix *rá*. This *ráu* is derived from *rájaḥ*, a form which the base *rájan* assumes in Sk. at the end of compounds; *j* being elided, and *aḥ* changed to *o*, *ráo* remains, whence *ráu*. (§§69, *c.*, 75, 78.)

CHAPTER VIII.

OF THE VERB.

300. The Hindí verb is very simple. There is but one conjugation, and all verbs whatever, both in the standard dialect, and in the local dialects, take the regular terminations belonging to the several tenses.

a. Seven verbs only in the standard dialect, present an irregularity in the Respectful form of the Imperative, and in the Perfect Participle and the tenses formed with it. But this irregularity consists only in the substitution of another root, slightly different from that which appears in the other tenses, and will give no trouble. To this root the regular terminations are appended.

301. The Hindí verb is affected by the distinctions of voice, mood, tense, gender, number and person. The voices are two, Active and Passive. The moods, properly speaking, are four only, Indicative, Subjunctive, Imperative and Infinitive. The Infinitive simply expresses the abstract and unrestricted verbal idea; it is indeed, strictly speaking, a Gerund or Verbal noun. The participles are

three, *viz.*, Imperfect, Perfect, and Conjunctive.* From every verb may also be formed a Noun of Agency.

a. The Imperfect and Perfect participles are sometimes termed 'Adjective participles'. The Conjunctive participle is peculiarly characteristic of the Indian languages: its functions will be explained in due order.

302. Reckoning the Imperative as a variety of the Future, we have, in Hindí, fifteen tenses. Three of these tenses are formed by inflection of the verbal root; the remaining twelve are all formed, in the standard dialect, by means of the participles, combined, in all the tenses but two, with an auxiliary verb.

303. The distinction of Number is made by inflection in all the tenses. The distinction of Gender is expressed in all the tenses, except the Contingent Future and the Imperative. As in the noun and adjective, ◌ा is everywhere the sign of the masc. sing.; ◌े of the masc. plur.; ◌ी of the fem. sing.; ◌ीं or, rarely, ◌ियां, of the fem. plur. The distinction of person is marked by inflection in the three tenses of the future, *viz.*: the Contingent, the Absolute Future and the Imperative. In the Indefinite, Past, and Negative Contingent tenses, both Perfect and Imperfect, the distinction of person is not expressed; in the remaining tenses, the person is indicated by the auxiliary.

a. In none of the tenses, however, is the scheme of personal endings complete. Except in the Imperative, which has a separate form for the 2nd sing., the same terminations everywhere denote both the 2nd and 3rd person sing., and, in the plural, the 1st and 3rd person also have the same terminations.

* The appropriateness of this nomenclature, of necessity, cannot be shown, until we come to examine the use of these participles. We can, in this place, only express our conviction that the terms 'present' and 'past', commonly applied to these participles, are not philosophically accurate. These participles, with their dependent tenses, represent action in different stages of *progress*, not necessarily at different points of time. Since the above was written, I have noticed that Mr. Platt in his excellent Hindustáni Grammar has adopted for the adjective participles these same terms, 'perfect' and 'imperfect'. He has failed, however, to carry out an analogous nomenclature in the tenses.

304. The above remarks are to be understood as applying without restriction to the standard dialect only. The peculiarities of the dialectic conjugations will be noticed in detail below. We first proceed to explain the formation of the various parts of the verb in standard Hindí.

305. In the standard dialect the *Infinitive* of all verbs terminates in ना. Under this form the verb will always be found in the dictionary; as, *e.g.*, बोलना, 'to speak'; जाना, 'to go', *etc.*

a. The infinitive is used as a *Gerund* or verbal noun, denoting abstractly the action or state signified by the verb. As thus employed it is inflected to ए throughout the obl. sing., and takes the usual postpositions after the manner of Tadbhava masc. nouns in आ. It is never used in the plural. Thus we have, *e.g.*, लड़ना, 'to fight', 'fighting'; Gen., लड़ने का, 'of fighting'; Loc., लड़ने में, 'in fighting', etc.

306. Rejecting the final ना of the infinitive, we obtain the *Root* of the verb, from which, except in the case of seven verbs to be hereafter noted, all the parts of the verb may be derived in a regular and orderly manner. Thus, *e.g.*, the root of चलना is चल; of गिरना, गिर; of कहना, कह, etc.

N. B. The root of the verb, in standard Hindí, is always identical in form with the 2nd pers. sing. of the Imperative.

307. The roots of verbs may be conveniently distinguished as *close* and *open*. By a *close* root is denoted a root terminating in a consonant; by an *open* root, a root terminating in a vowel. Verbs which have *open* roots, are often termed *pure* verbs, and those which have *close* roots, *mixed* verbs. Thus जा, बुला and सो, the roots of the verbs जाना, बुलाना and सोना, are *open* roots, and their verbs *pure* verbs; but चल, मार and पढ़, the roots of चलना, मारना and पढ़ना are *close* roots, and their verbs, *mixed* verbs.

308. From the root of the verb, the Imperfect and Perfect participles in standard Hindí are respectively derived as follows:—

(1) The *Imperfect* participle is formed by adding to the root the syllable ता.

(2) The *Perfect* participle is formed by adding to the root the syllable आ.

The following table will illustrate :—

Verb.	*Root.*	*Imperfect Part.*	*Perfect Part.*
बोलना, 'to speak'.	बोल.	बोलता, 'speaking'.	बोला, 'spoken'.
डरना, 'to fear'.	डर.	डरता, 'fearing'.	डरा, 'feared'.
मिलना, 'to meet'.	मिल.	मिलता, 'meeting'.	मिला, 'met'.
मारना, 'to strike'.	मार.	मारता, 'striking'.	मारा, 'struck'.

309. Observe, that before the termination आ of the perfect participle,

(1) य is inserted after all roots ending in आ, ई or ओ :

(2) If the root end in the long ई, this vowel is shortened.

Examples are ;—

Verb.	*Root.*	*Imperfect Part.*	*Perfect Part.*
लाना, 'to bring'.	ला.	लाता, 'bringing'.	लाया, 'brought'.
पीना, 'to drink'.	पी.	पीता, 'drinking'.	पिया, 'drank'.
बोना, 'to sow'.	बो.	बोता, 'sowing'.	बोया, 'sown'.

310. The participial terminations, ता and आ, are inflected to ए (masc.) and ई (fem.) according to the rules for the inflection of Tadbhava adjectives. (§ 163.) The fem. plur. is sometimes inflected to ईं, or, rarely, to इयां.

a. Verbs which insert य before आ in the perfect participle, optionally insert य before the inflection ए, and occasionally before ई. But if the root of the verb in the perfect participle terminate in इ or ई, the ई of the fem. termination sometimes combines with this radical vowel, by §40. Thus we have, *e.g.*, from पीना, 'to drink', (perf. part. masc., पिया,) the perf. part. fem., पी, for पिई. Examples of these inflected participles are as follows :—

	Nom. masc.	*Obl. masc.*	*Fem. sing.*	*Fem. plur.*
From डालना, 'to throw'.	डालता.	डालते.	डालती.	डालतीं.
" " " "	डाला.	डाले.	डाली.	डालीं.
" सोना, 'to sleep'.	सोता.	सोते.	सोती.	सोतीं.

From सोना,	'to sleep'.	सोया.	सोए or सोये.	सोई.	सोईं.
,, देना,	'to give'.	दिया.	दिये.	दी.	दीं.
,, करना,	'to do'.	किया.	किये.	की.	कीं.

b. Observe, that in dissyllabic roots with a short vowel in the first syllable, and short *a* in the second, this *a* very commonly, though not invariably, becomes silent before all terminations beginning with a vowel. Thus from निक्लना, 'to come out', we have the perf. part., निकला, commonly pronounced *niklá*. Similarly, in the contingent future, the 3rd sing., समझे, and the 2nd plur., समझो, from समझना *samajhná*, are respectively pronounced *samjhe* and *samjho*. But this rule is not to be applied in reading poetry. (*Vid.* §10, *c. e.*)

311. In the following seven common verbs, the perfect participle is formed from a root different from the root of the infinitive, *viz* :—

होना,	'to be'.	*Perf. Part.*		हुआ.	*Root.*	हू.
मरना,	'to die'.	,,	,,	मुआ.	,,	मू.
करना,	'to do'.	,,	,,	किया.	,,	की.
देना,	'to give'.	,,	,,	दिया.	,,	दी.
लेना,	'to take'.	,,	,,	लिया.	,,	ली.
जाना,	'to go'.	,,	,,	गया.	,,	ग.
ठानना,	'to determine'.	,,	,,	ठया.	,,	ठ.

a. Of the above, करना, मरना and जाना also form their perfect participles regularly from the root of the infinitive; thus, करा, मरा, जाया. जाया, however, is only used in the Frequentative form of the verb; and करा and मरा belong rather to Kanaují and other local dialects than to standard Hindí.

312. When the perfect and imperfect participles are used as adjectives, the perf. part., हुआ, of the verb होना, 'to be', inflected, if necessary, to agree with the participle and noun qualified, is very often added. The participle हुआ, in this idiom, is strictly pleonastic and cannot be translated.

Examples are,— बोया हुआ गेहूं, 'sown wheat'; दौड़ते हुए घोड़े, 'running horses'; गाती हुई लड़की, 'a singing girl'.

313. The *Conjunctive* participle consists either of the root alone, or adds to the root the syllable कर or के. The following are examples :—

Verb.	*Root.*	*Conjunctive Participle.*
करना.	कर.	कर, कर के, or कर कर, 'doing', 'having done'.
हंसना.	हंस.	हंस. हंस के, or हंस कर, 'laughing', 'having laughed'.
जाना.	जा.	जा, जा के, or जा कर, 'going', having gone'.
सीना.	सी.	सी, सी के, or सी कर, 'sewing', 'having sewed'.

a. Sometimes either कर or के is repeated after कर; thus, चल कर के or चल कर कर, 'having walked'; गा कर के or गा कर कर, 'having sung'. But this is colloquial and scarcely elegant.

314. The verbal *Noun of agency* is formed by adding to the inflected infinitive, the affix वाला or हारा. Thus, to illustrate :—

Infinitive.	*Noun of Agency.*	
गाना, 'to sing'.	गानेवाला or गानेहारा,	'a singer'.
दौड़ना, 'to run'.	दौड़नेवाला or दौड़नेहारा,	'a runner'.
बोना, 'to sow'.	बोनेवाला or बोनेहारा,	'a sower'.

a. Of these two suffixes, वाला is everywhere used; हारा is more common in the east than in the west. These nouns are declined in the masc, like घोड़ा (*p.* 76); and in the fem., like पोथी (*p.* 77). The final *á* of these affixes, especially of हारा, is occasionally shortened; but this again is an eastern usage.

315. The fifteen tenses of the standard dialect may be distributed into three groups. The first group will include such tenses as are formed immediately from the *Root*, by means of certain terminations; the second group, such tenses as are formed by means of the *Imperfect Participle*; the third group, such tenses as are formed by means of the *Perfect Participle*. As thus distributed, the tenses stand as follows :—

GROUP I.

TENSES FROM THE ROOT.

1. Contingent Future. 2. Absolute Future. 3. Imperative (Future).

GROUP II.	GROUP III.
TENSES FROM THE IMPERFECT PARTICIPLE.	TENSES FROM THE PERFECT PARTICIPLE.
1. Indefinite Imperfect.	1. Indefinite Perfect.
2. Present Imperfect.	2. Present Perfect.
3. Past Imperfect.	3. Past Perfect.
4. Contingent Imperfect.	4. Contingent Perfect.
5. Presumptive Imperfect.	5. Presumptive Perfect.
6. Negative Contingent Imperfect.	6. Negative Contingent Perfect.

316. The above arrangement and nomenclature differs somewhat from any given in other Hindí or Hindustáni grammars; but it is believed to rest on sound philosophical principles, and to give a more precise expression to the distinctive characteristics and mutual relations of the several tenses. Not only do these several groups have an outward individual character, in respect of their derivation respectively from three different parts of the verb, but one distinctive radical conception will be found to underlie all the tenses of each group, with which all their various usages may be connected. Every action or state, whether actual or contingent, may be conceived of under three different aspects, relatively to its own progress, *i.e.*, (1) as not yet begun; (2) as begun, but not completed; or (3) as completed. It is believed that these are the essential ideas which severally pervade these three groups of tenses. In *Group I*, all three tenses represent the action as *not begun*, *i.e.*, as future. The *Absolute Future* represents this futurition as a reality; the *Contingent Future* and *Imperative*, represent it as a possibility. The *Contingent Future* represents the futurition as contingent, in a general way, whether desired or not; the *Imperative* represents it as an object of desire or will. The tenses of *Group II*, represent the action of the verb, under various phases, as *imperfect*, *i.e.*, as not yet completed; the tenses of *Group III*, represent it, in different aspects, as *perfect* or completed.

317. The three tenses of the Future, in Group I, are formed by adding certain terminations to the root, as follows:—

(1) The Contingent Future is formed by adding to the root the terminations given in the following table.

TERMINATIONS OF THE CONTINGENT FUTURE.

Sing.	1. ऊँ.	2. ए.	3. ए.
Plur.	1. एं.	2. ओ.	3. एं.

(2) The terminations of the Imperative are identical with the above, except in the 2nd sing., in which no affix whatever is added to the root.

a. In the place of the above affixes for the 2nd and 3rd plur., other terminations are added to the root to form what is commonly known as the *Respectful* Imperative. These terminations are as follows :— 2nd plur., इयो; 3rd plur., इये, or, more rarely, इयेगा. Of these, the form इयो is commonly used with the plur. of the 2nd pers. pronoun, तुम; that in इये or इयेगा with the honorific pronoun, आप, or some equivalent word.

b. Verbs of which the root ends in ई or ए insert ज before the above affixes. In this case the radical ए is changed to ई.

Thus लेना, 'to take', makes the resp. imper., लीजियो, लीजिये; देना, 'to give', resp. imper., दीजियो, दीजिये; सीना, 'to sew'; resp. imper., सीजियो, सीजिये; पीना, 'to drink'; resp. imper., पीजियो, पीजिये or पीजियेगा, etc.

c. To the verbs included under *b* may be added three verbs from the list in §311, which irregularly form the respectful imperative from the root of the perfect participle; *viz.*, करना, 'to do', मरना, 'to die', and होना, 'to be', of which the respectful forms of the imperative are, कीजियो, कीजिये; मूजियो, मूजिये; हूजियो, हूजिये.

d. Observe that इयो and इये, after ज in these respectful forms, are very often contracted to ओ and ए; giving, instead of the above, दीजे, कीजो, पीजे, etc.

(3) The Absolute Future is formed from the Contingent Future, by adding to each person of that tense, in the sing., गा, masc., or गी, fem.; and in the plur. गे, masc., or गीं, fem. The full terminations, therefore, as added to the root are as follows :—

TERMINATIONS OF THE ABSOLUTE FUTURE.

Sing.	1. ऊंगा; fem. ऊंगी.	2. एगा, fem. एगी.	3. एगा, fem. एगी.
Plur.	1. एंगे, fem. एंगीं.	2. ओगे, fem. ओगीं.	3. एंगे, fem. एंगीं.

318. In the 2nd and 3rd sing. and the 1st and 3rd plur., य is very often substituted for ए after open roots (§307), in all three tenses of the future. In this case the *Anusvár* in the plural is added, not to the initial ए of the termination, but to the final vowel of the root. Thus, होना, 'to be', makes the 2nd and 3rd sing. in these tenses होए or होय; होएगा or होयगा; and the 1st and 3rd plur., होएंगे or होंय, होएंगे or होंयगे.

319. After roots ending in आ, ई, ए or ओ, व is optionally inserted before ए and एं in the tenses of the Future. Thus, for बताए, पीए, होए, we very commonly hear बतावे, पीवे, होवे.

a. But in the case of roots ending in ए, educated moderns very often reject that vowel before all the terminations of the three tenses of the future.

Thus, from देना, 'to give', we may have in the Contingent Future, 1st sing., दूं, for देऊं; 3rd sing., दे, for देवे; 2nd plur., दो, for देओ. Similarly, from लेना, 'to take', we have, in the Absolute Future, 1st sing., लूंगा, 1st plur., लेंगे, etc., etc.

320. Before proceeding to explain the formation of the remaining tenses of the verb, it will be necessary, as a preliminary, to exhibit certain tenses of the auxiliary verb होना, 'to be', or 'become'. Besides the regular tenses common to all verbs, two other tenses, *viz.*, a Present and an Indefinite Past, are usually, though inaccurately, assigned to this verb. These must be considered first in order.* They express simple existence, and answer, respectively, to the English 'am' and 'was'. These tenses are conjugated in the standard dialect as follows:—

PRESENT.

SINGULAR.		PLURAL.	
मैं हूं,	'I am'.	हम हैं,	'we are'.
तू है,	'thou art'.	तुम हो,	'you are'.
वह है,	'he is'.	वे हैं,	'they are'.

* Though conveniently treated here, it should be understood that, in reality, they have no organic connexion with the verb *honá*, which is derived throughout from the Sanskrit *bhú*; while the various forms of these two tenses are derived from *as* and other radicals.

PAST.

SINGULAR.	PLURAL.
मैं था, 'I was'.	हम थे, 'we were'.
तू था, 'thou wast'.	तुम थे, 'you were'.
वह था, 'he, she *or* it was'.	वे थे, 'they were'.
Fem. मैं थी, etc.	*Fem.* हम थीं, etc.

321. We add the three future tenses of the verb होना, 'to be' or 'become'.

CONTINGENT FUTURE.

SINGULAR.	PLURAL.
मैं होऊं or हों, 'I may be'.	हम होएं, होवें, होंय or हों, 'we may be'.
तू होए, होवे, होय or हो, 'thou mayst be'.	तुम होओ or हो, 'you may be'.
वह होए, होवे, होय or हो, 'he may be'.	वे होएं, होवें, होंय or हों, 'they may be'.

ABSOLUTE FUTURE.

SINGULAR.	PLURAL.
मैं होऊंगा or हूंगा, 'I shall be'.	हम होएंगे, होवेंगे, होंयगे or होंगे, 'we shall be'.
तू होएगा, होवेगा, होयगा or होगा, 'thou wilt be'.	तुम होओगे or होगे, 'you will be'.
वह होएगा, होवेगा, होयगा or होगा, 'he will be'.	वे होएंगे, होवेंगे, होंयगे or होंगे, 'they will be'.
Fem. मैं होऊंगी, तू होएगी, etc.	*Fem.* हम होएंगीं, तुम होगीं, etc.

IMPERATIVE.

2nd sing. तू हो. The rest like the Contingent Future.

RESPECTFUL IMPERATIVE, हूजियो or हूजो, हूजिये or हूजे, हूजियेगा, 'be pleased to be'.

322. We are now prepared to explain the formation of the tenses of the Imperfect and Perfect participles, as enumerated in Groups I and II. Inasmuch as between each of the six tenses in each group, taken in pairs, there will be found the closest analogy, we may most conveniently treat the tenses of both participles together. The verb आना, 'to come', is taken as an illustration.

323. The *Indefinite Imperfect* represents an action simply as *incomplete*, without reference to any particular time, and may thus refer either to the past, present, or future; the *Indefinite Perfect* represents the action as *complete*, but also with no definite reference to time. These agree in grammatical form, as consisting simply of the Participle without any auxiliary; *e.g.*, मैं आता, 'I come', 'I would come'; मैं आया, 'I came'.

a. The Indefinite Imperfect has no one precise equivalent in English, which might of itself express all its various uses. It is most commonly employed as a past contingent, as, *e.g.*, *jo tum sach bolte*, 'had you spoken the truth'.

324. The second pair consists of the *Present Imperfect* and *Present Perfect*. These both agree in referring the action to the present time; the former represents the action as *unfinished* at the present time; the latter as *finished* at the present time. As thus both referring to the present, they are both formed by adding to the participles, the Present of the auxiliary substantive verb; *e.g.*, मैं आता हूं, 'I come' or 'am coming'; मैं आया हूं, 'I have come'.

325. The third pair consists of the *Past Imperfect* and *Past Perfect*. The former represents the action of the verb as *in progress* at some past time; the latter as *completed* at some past time. The agreement in time is represented by the Past tense of the auxiliary substantive verb; *e.g.*, मैं आता था, 'I was coming'; मैं आया था, 'I had come'.

326. The fourth pair consists of the *Contingent Imperfect* and the *Contingent Perfect*. These tenses again differ in that we have, in the former, the action in *progress*; in the latter, the action *completed*. But both alike represent the action merely as a *possibility*. The characteristic auxiliary is the Contingent Future of the substantive verb; *e.g.*, मैं आता होऊं, 'I may be coming'; मैं आया होऊं, 'I may have come'.

327. The fifth pair embraces the *Presumptive Imperfect* and the *Presumptive Perfect.* These exhibit the same contrast of *incompleteness* and *completion*, and agree in representing the action, under these two phases, as a *probability.* The auxiliary common to both is the Absolute Future of the substantive verb; the Future tense indicating the positive presumption of the occurrence of the action; *e.g.*, वह आता होगा, 'he must be coming'; वह आया होगा, 'he must have come'.

328. In the sixth Group we have two tenses which we have called the *Negative Contingent Imperfect*, and *Negative Contingent Perfect.* These are formed by adding to the two participles of the verb, the Indefinite Imperfect of the substantive verb; as, *e.g.*, जो तुम आते होते, 'had you been coming'; जो मैं न आया होता तो उन का पाप न होता, 'if I had not come, they had not had sin'.

a. Grammarians have found much difficulty in defining the precise scope of these infrequent tenses, or assigning them a name. In truth, the former of the two, especially, is so very rarely met, that it is difficult to gather examples enough to form the basis of a judgment. While by no means confident that the name chosen is the best possible, it is so far expressive of the usage of these tenses that they alone are never found except in conditional clauses implying the negation of the condition. It is indeed true that negative conditional clauses are also often and more commonly expressed by the Indefinite tenses, perfect and imperfect; but this is not, by any means, in the Indefinite tenses, as in these, their exclusive function.

b. The last three pairs of tenses have usually been arranged by themselves, as the 'six uncommon tenses'. But apart from the fact, that some, at least, of these tenses are by no means uncommon, it scarcely seems philosophical, thus to set off certain tenses in a class by themselves, on the sole ground of their comparatively infrequent occurrence. They are accordingly made to take their proper place under the tenses of the participles.

329. In addition to the above verbal forms, grammarians have usually enumerated a so-called '*Adverbial* participle', which is formed by adding the emphatic particle, ही, to the obl. form of the imperfect participle; as, *e.g.*, from जाना, जाते ही, 'immediately upon going'. But as this is not in truth an additional formation from the verb, but merely a special grammatical construction of the Imperfect par-

ticiple, there seems to be no sufficient reason for giving it a separate place in the paradigm of the verb. The same idiom, indeed, occurs, though much more rarely, with the perfect participle also; as, *e.g.*, उस के गए हो, 'immediately upon his having gone'.

330. The three tenses of the future of the verb होना, 'to be', have already been exhibited. We now add six tenses of the participles; the remaining six, with the exception of the Contingent Perfect, are much less frequent.

a. Observe, that in all the compound tenses of the Imperfect participle, and in the Indefinite perfect, this verb has the signification, not of 'being' but 'becoming'. In the other tenses, it may have either sense, but the compound verb हो जाना, is to be preferred in the sense of 'becoming'.

IMPERFECT PARTICIPLE,	होता,	'becoming'.
PERFECT PARTICIPLE,	हुआ,	'been'. [ing become'.
CONJUNCTIVE PARTICIPLE,	हो, होकर, होके, होकरके,	'having been' or 'hav-
NOUN OF AGENCY,	होनेवाला or होनेहारा,	'that which is to be'.

INDEFINITE IMPERFECT.

SINGULAR.		PLURAL.	
मैं होता,	'I would be',* etc.	हम होते,	'we would be', etc.
तू होता,	'thou wouldst be', etc.	तुम होते,	'you would be', etc.
वह होता,	'he' or 'it would be'.	वे होते,	'they would be', etc.

PRESENT IMPERFECT.

SINGULAR.		PLURAL.	
मैं होता हूं,	'I am becoming'.	हम होते हैं,	'we are becoming'.
तू होता है,	'thou art becoming'.	तुम होते हो,	'you are becoming'.
वह होता है,	'he, it is becoming'.	वे होते हैं,	'they are becoming'.

PAST IMPERFECT.

SINGULAR.		PLURAL.	
मैं होता था,	'I was becoming'.	हम होते थे,	'we were becoming'.
तू होता था,	'thou wast becoming'.	तुम होते थे,	'you were becoming'.
वह होता था,	'he was becoming'.	वे होते थे,	'they were becoming'.

* This is only one of many possible renderings of this tense. *Vid.* §323.

INDEFINITE PERFECT.

SINGULAR.		PLURAL.	
मैं हुआ,	'I became'.	हम हुए,	'we became'.
तू हुआ,	'thou becamest'.	तुम हुए,	'you became'.
वह हुआ,	'he became'.	वे हुए,	'they became'.

PRESENT PERFECT.

SINGULAR.		PLURAL.	
मैं हुआ हूं,	'I have been' or 'become'.	हम हुए हैं,	'we have been' or 'become'.
तू हुआ है,	'thou hast been' or 'become'.	तुम हुए हो,	'you have been' or 'become'.
वह हुआ है,	'he has been' or 'become'.	वे हुए हैं,	'they have been' or 'become'.

PAST PERFECT.

SINGULAR.		PLURAL.	
मैं हुआ था,	'I had been' or 'become'.	हम हुए थे,	'we had been' or 'become'.
तू हुआ था,	'thou hadst been' or 'become'.	तुम हुए थे,	'you had been' or 'become'.
वह हुआ था,	'he had been' or 'become'.	वे हुए थे,	'they had been' or 'become'.

a. Observe, that by changing आ final to ई for the singular, and ए final to ईं for the plural, the above will be transformed into the feminine conjugation. In the compound forms of the verb, however, *Anusvár* in the plural is commonly added to the second member only. Thus we say, हम होती थीं, not होतीं थीं; similarly, हुई हैं, etc. These remarks apply to all verbs whatever.

b. हुआ is commonly Romanized, *húá*, but this is incorrect; in the Nágarí, the first syllable is always short.

331. From what has been said, it will be evident that the conjugation of the Hindí verb, as respects terminations is perfectly regular. In standard Hindí and in all the western dialects, however, there is a peculiar idiom in the construction of the tenses of the *Perfect Párticiple* in *Transitive* verbs, which demands especial notice. The following rules should therefore be carefully studied.

332. In the use of all the tenses of the Perfect Partici-

ple of Transitive verbs, the case of the *Agent* must be substituted for the nominative of the subject. Two constructions are then admissible, *viz.* :—

(1) That which, in English idiom, is the object of the action, may be put in the nominative case, with which the verb is inflected to agree in gender and number.

(2) That which, in English idiom, is the object of the action, may be put in the dative, and the verb, irrespective of the gender or number of either the subject or object, is then put in the masc. sing.

These two may be termed, respectively, the *Passive* and *Impersonal* constructions.

Thus, with the Present Perfect of देखना, 'to see', we have, instead of the English construction, either, *e.g.*, मैं ने वह गाड़ी देखी, 'I saw that carriage'; or मैं ने उस लड़की को देखा, 'I saw that girl'. In the former case the real nominative to the verb is गाड़ी, with which therefore the verb agrees in the 3rd fem. sing. In the second, there is no nominative expressed; that which in English is the nominative of the verb, appears here in the dative, and the verb is used impersonally in the 3rd masc. sing.

N. B. The beginner should carefully observe, (1) that this construction is used with *transitive* verbs *only;* and (2) with such verbs, *only* in the tenses of the *perfect* participle. Thus, although we must say, उस ने अपने भाई को मारा, 'he beat his brother', we must use the *active* construction with the same verb in the tenses of the *imperfect* participle, even when referring to past time. Thus we say, *e.g.*, वह अपने भाई को मारता था, 'he was beating his brother'; not उस ने मारता था, which would be nonsense.

333. It is to be noted that all Hindí perfect participles are in fact corrupted forms of the Sk. perfect passive participle, and the idiom under consideration has its origin and explanation in the Sanskrit construction of such participles, according to which, under the above conditions, the passive participle is made to agree in gender and number with that which in English idiom is the object of the verb, and the logical subject is put in the instrumental case. Thus, to illustrate, the English phrase 'he said', may be rendered in Sanskrit, तेन कथितं, *lit.*, 'by him said', Hindí, उस ने कहा. Similarly, the Sanskrit तेन मूषिकशावको दृष्टः, 'he saw a young mouse', becomes in Hindí, उस ने मूसे का बच्चा देखा.

334. The following common verbs, *viz.*, बकना, 'to talk idly', बोलना, 'to speak', भूलना, 'to forget', लड़ना, 'to fight', and लाना, 'to bring', although transitive in sense, taking an object after them, are exceptions to the above rule, and are never construed with the case of the agent.

a. The perfect tenses of समझना, 'to understand', are also sometimes construed with the nominative of the subject; but it is considered better to use the case of the agent.

335. Observe, that in the pronunciation of all primitive or causal verbs with monosyllabic roots, the accent everywhere remains upon the radical syllable. But in causal verbs formed by adding a syllable, as आ, ला, आल, वा, etc., to the root of the primitive, the accent rests throughout upon this causal affix. In the following examples, the accent is indicated by the italic letters: *kar*úṇgá, karáúṇgá; *kah*tá, kah*látá*, *baná*, ban*á*, etc. Many words identical in form, but different in meaning, are thus distinguished only by the accent; thus *paṛhá*, is 3rd sing., indef. perf., from *paṛhná*, '(he) read'; but paṛh*á*, with the accent on the second syllable is 2nd sing. imp. from *paṛháná*, 'cause thou (him) to read'. Similarly, *suná*, is 'heard'; but 'sun*á*', 'tell thou', etc. etc. In no case, however, must the accent be exaggerated.

336. The following tables exhibit the conjugation of three verbs. Table XII illustrates the conjugation of a regular intransitive verb, with a consonant final in the root; Table XIII, that of an intransitive verb with a vowel final in the root. Table XIV exhibits the conjugation of the transitive verb करना, 'to do'. So slight are the differences in the conjugation of pure and mixed verbs, that it has not been thought necessary to give more than one paradigm of a regular verb. On the other hand, as will appear, the slightly irregular verbs, जाना and करना, in various combinations are so very common that it has seemed desirable to exhibit their conjugation in full. Exactly like करना, perf. part., किया, are also conjugated the transitive verbs, देना, 'to give', perf. part., दिया, and लेना, 'to take', perf. part., लिया. All regular pure verbs as, *e.g.*, दिखाना, 'to shew', perf. part., दिखाया, are conjugated exactly as जाना, except that the root of the infinitives is preserved throughout.

Table XII: Conjugation of an Intransitive Verb, *(Close Root;)* गिरना, 'to fall'.

Infinitive or Gerund;	गिरना, 'to fall', falling', Gen., गिरने का, 'of falling', etc.
Imperfect Participle;	गिरता, 'falling'; Adjective form, गिरता हुआ.
Perfect Participle;	गिरा, 'fallen'; Adjective form, गिरा हुआ.
Conjunctive Participle;	गिर, गिरके, गिरकर, गिरकरके, or गिरकरकर, 'having fallen'.
Noun of Agency;	गिरनेवाला or गिरनेहारा, 'one who falls', 'a fall-er'.

Tenses of the Future. *(From the Root.)*

		Singular.			Plural.		
Contingent Future;	'I may fall', etc.	1. मैं गिरूं.	2. तू गिरे.	3. वह गिरे.	1. हम गिरें.	2. तुम गिरो.	3. वे गिरें.
Absolute Future;	'I shall fall', etc.	1. मैं गिरूंगा.*	2. तू गिरेगा.	3. वह गिरेगा.	1. हम गिरेंगे.	2. तुम गिरोगे.	3. वें गिरेंगे.
Imperative;	'let me fall', etc.	1. मैं गिरूं.	2. तू गिर.	3. वह गिरे.	1. हम गिरें.	2. तुम गिरो.	3. वे गिरें.
Do. Respectful forms;	'be pleased to fall' etc.	...	..	...	...	2. तुम गिरियो.	3. आप गिरिये

* For the fem., inflect आ to ई in the sing., and ए to ईं in the plural.

TABLE XII, *Continued*: TENSES OF THE IMPERFECT PARTICIPLE.*

	Singular.	Plural.
INDEF. IMP. 'I would fall', 'I fall', etc.	1. मैं गिरता. 2. तू गिरता. 3. वह गिरता.	1. हम गिरते. 2. तुम गिरते. 3. वे गिरते.
PRES. IMP. 'I fall', 'am falling', etc.	1. ,, गिरता हूं. 2. ,, गिरता है. 3. ,, गिरता है.	1. ,, गिरते हैं. 2. ,, गिरते हो. 3. ,, गिरते हैं.
PAST IMP. 'I was falling', etc.	1. ,, गिरता था. 2. ,, गिरता था. 3. ,, गिरता था.	1. ,, गिरते थे. 2. ,, गिरते थे. 3. ,, गिरते थे.
CONT. IMP. 'I may be falling', etc.	1. ,, गिरता होऊं† 2. ,, गिरता हो. 3. ,, गिरता हो.	1. ,, गिरते हों. 2. ,, गिरते होओ. 3. ,, गिरते हों.
PRESUM. IMP. 'I must be falling', etc.	1. ,, गिरता हूंगा† 2. ,, गिरता होगा. 3. ,, गिरता होगा	1. ,, गिरते होंगे. 2. ,, गिरते होगे 3. ,, गिरते होंगे.
NEG. CONT. IMP. 'Were I falling', etc.	1. ,, गिरता होता. 2. ,, गिरता होता. 3. ,, गिरता होता	1. ,, गिरते होते. 2. ,, गिरते होते. 3. ,, गिरते होते.

† For the forms of the auxiliaries given in these tables, any of the alternative forms given in §321 may be substituted at pleasure.

TABLE XII, *Completed.* TENSES OF THE PERFECT PARTICIPLE.*

		SINGULAR.			PLURAL.		
INDEF. PERF.	'I fall', etc.	1. मैं गिरा.	2. तू गिरा.	3. वह गिरा.	1. हम गिरे.	2. तुम गिरे.	3. वे गिरे.
PRES. PERF.	'I have fallen', etc.	1. ,, गिरा हूं.	2. ,, गिरा है.	3. ,, गिरा है.	1. ,, गिरे हैं.	2. ,, गिरे हो.	3. ,, गिरे हैं.
PAST PERF.	'I had fallen', etc.	1. ,, गिरा था.	2. ,, गिरा था.	3. ,, गिरा था.	1. ,, गिरे थे.	2. ,, गिरे थे.	3. ,, गिरे थे.
CONT. PERF.	'I may have fallen', etc.	1. ,, गिरा होऊं.	2. ,, गिरा हो.	3. ,, गिरा हो.	1. ,, गिरे हों.	2. ,, गिरे होओ.	3. ,, गिरे हों.
PRESUM. PERF.	'I must have fallen', etc.	1. ,, गिरा हूंगा.	2. ,, गिरा होगा.	3. ,, गिरा होगा.	1. ,, गिरे होंगे.	2. ,, गिरे होगे.	3. ,, गिरे होंगे.
NEG. CONT. PERF.	'Had I fallen', etc.	1. ,, गिरा होता.	2. ,, गिरा होता.	3. ,, गिरा होता.	1. ,, गिरे होते.	2. ,, गिरे होते.	3. ,, गिरे होते.

* For the fem., inflect final आ to ई in the sing., and ए to ईं in the plur., both in the participles and auxiliary throughout. But see §330 *a*.

TABLE XIII: CONJUGATION OF AN INTRANSITIVE VERB, *(Open Root;)* जाना, 'to go'.

INFINITIVE OR GERUND;	जाना, 'to go', 'going'; Gen., जाने का, 'of going', etc.
IMPERFECT PARTICIPLE;	जाता, 'going'; Adjective form, जाता हुआ.
PERFECT PARTICIPLE;	गया, 'gone'; Adjective form, गया हुआ.
CONJUNCTIVE PARTICIPLE;	जा, जाकर, जाके, जाकरके or जाकरकर, 'having gone'.
NOUN OF AGENCY;	जानेवाला or जानेहारा, 'one who goes', 'a goer'.

TENSES OF THE FUTURE. *(From the Root.)*

		SINGULAR.			PLURAL.		
CONT. FUT.;	'I may go', etc.	1. मैं जाऊं.	2. तू {जाए, जावे. / जाय.	3. वह {जाए, जावे. / जाय.	1. हम {जाएं, जावे. / जांय.	2. तुम जाओ.	3. वे {जाएं, जावें. / जांय.
ABS. FUT.;	'I shall go', etc.	1. „ जाऊंगा.*	2. „ {जाएगा, जावेगा. / जायगा.	3. „ {जाएगा, जावेगा. / जायगा.	1. „ {जाएंगे, जावेंगे. / जांय.	2. „ जाओगे.	3. „ {जाएंगे, जावेंगे. / जांयगे.
IMPERATIVE;	'let me go', etc.	1. „ जाऊं.	2. „ जा.	3. „ {जाए, जावे. / जाय.	1. „ {जाएं, जावें. / जांय.	2. „ जाओ.	3. „ {जाएं, जावें. / जांय.
Do. RESP. FORMS.	'be pleased to go', etc.	...	...	...	...	2. „ जाइये.	3. आप {जाइये. / जाइयेगा.

* For the fem., inflect आ to ई in the sing., and ए to ईं in the plur., throughout the absolute future.

TABLE XIII, *Continued*: TENSES OF THE IMPERFECT PARTICIPLE.*

	SINGULAR.			PLURAL.		
INDEF. IMP. 'I would go', 'I go', etc.	1. मैं जाता.	2. तू जाता.	3. वह जाता.	1. हम जाते.	2. तुम जाते.	3. वे जाते.
PRES. IMP. 'I go', 'am going', etc.	1. ,, जाता हूं.	2. ,, जाता है.	3. ,, जाता है.	1. ,, जाते हैं.	2. ,, जाते हो.	3. ,, जाते हैं.
PAST IMP. 'I was going', etc.	1. ,, जाता था.	2. ,, जाता था.	3. ,, जाता था.	1. ,, जाते थे.	2. ,, जाते थे.	3. ,, जाते थे.
CONT. IMP. 'I may be going', etc.	1. ,, जाता होऊं.	2. ,, जाता होय.	3. ,, जाता होय.	1. ,, जाते होंय.	2. ,, जाते होओ.	3. ,, जाते होंय.
PRESUM. IMP. 'I must be going', etc.	1. ,, जाता होऊंगा.	2. ,, जाता होयगा.	3. ,, जाता होयगा	1. ,, जाते होंयगे.	2. ,, जाते होगे.	3. ,, जाते होंयगे.
NEG. CONT. IMP. 'Were I going', etc.	1. ,, जाता होता.	2. ,, जाता होता.	3. ,, जाता होता.	1. ,, जाते होते.	2. ,, जाते होते.	3. ,, जाते होते.

* Inflect आ final to ई and ए to ईं for the feminine throughout these tenses.

TABLE XIII, *Completed*: TENSES OF THE PERFECT PARTICIPLE;* (गया for जाया, *Vid.* §311.)

		Singular.			Plural.		
INDEF. PERF.	'I went', etc.	1. मैं गया.	2. तू गया.	3. वह गया.	1. हम गये.†	2. तुम गये.	3. वे गये.
PRES. PERF.	'I have gone', etc.	1. ,, गया हूं.	2. ,, गया है.	3. ,, गया है.	1. ,, गये हैं.	2. ,, गये हो.	3. ,, गये हैं.
PAST PERF.	'I had gone', etc.	1. ,, गया था.	2. ,, गया था.	3. ,, गया था.	1. ,, गये थे.	2. ,, गये थे.	3. ,, गये थे.
CONT. PERF.	'I may have gone', etc.	1. ,, गया होऊं.	2. ,, गया होय.	3. ,, गया होय.	1. ,, गये होंय.	2. ,, गये होओ.	3. ,, गये होंय.
PRESUM. PERF.	'I must have gone', etc.	1. ,, गया होऊंगा.	2. ,, गया होयगा.	3. ,, गया होयगा.	1. ,, गये होंयगे.	2. ,, गये होगे.	3. ,, गये होंयगे.
NEG. CONT. PERF.	'Had I gone', etc.	1. ,, गया होता.	2. ,, गया होता.	3. ,, गया होता.	1. ,, गये होते.	2. ,, गये होते.	3. ,, गये होते.

* Inflect everywhere आ final to ई and ए to ईं for the feminine. † Also गए throughout these plurals.

TABLE XIV: CONJUGATION OF THE TRANSITIVE VERB, *(Close Root,)* करना, 'to do'.

INFINITIVE or GERUND;	करना, 'to do', 'doing'; Gen., करने का, 'of doing', etc.
IMPERFECT PARTICIPLE;	करता, 'doing'; Adjective form, करता हुआ.
PERFECT PARTICIPLE;	किया, 'done'; Adjective form, किया हुआ.
CONJUNCTIVE PARTICIPLE;	कर or करके, 'having done'.
NOUN OF AGENCY;	करनेवाला or करनेहारा, 'a doer'.

TENSES OF THE FUTURE. *(From the Root.)*

		SINGULAR.	PLURAL.
CONTINGENT FUTURE;	'I may do', etc.	1. मैं करूं. 2. तू करे. 3. वह करे.	1. हम करें. 2. तुम करो. 3. वे करें.
ABSOLUTE FUTURE;	'I shall do', etc.	1. ,, करूंगा. 2. ,, करेगा. 3. ,, करेगा.	1. ,, करेंगे. 2. ,, करोगे. 3. ,, करेंगे.
IMPERATIVE;	'Let me do', etc.	1. ,, करूं. 2. ,, कर. 3. ,, करे.	1. ,, करें. 2. ,, करो. 3. ,, करें.
DO. RESPECTFUL FORMS;		... ...	... 2. ,, {कीजियो. कीजो. 3. आप {कीजिये. कीजे.

TABLE XIV, *Continued*: TENSES OF THE IMPERFECT PARTICIPLE.

	SINGULAR.			PLURAL.		
INDEF. IMP. 'I would do', 'I do', etc.	1. मैं करता.	2. तू करता.	3. वह करता.	1. हम करते.	2. तुम करते.	3. वे करते.
PRES. IMP. 'I do', 'am doing', etc.	1. ,, करता हूं.	2. ,, करता है.	3. ,, करता है.	1. ,, करते हैं.	2. ,, करते हो.	3. ,, करते हैं.
PAST IMP. 'I was doing', etc.	1. ,, करता था.	2. ,, करता था.	3. ,, करता था.	1. ,, करते थे.	2. ,, करते थे.	3. ,, करते थे.
CONT. IMP. 'I may be doing', etc.	1. ,, करता होऊं.	2. ,, करता होवे.	3. ,, करता होवे.	1. ,, करते होवें.	2. ,, करते होओ.	3. ,, करते होवें.
PRESUM. IMP. 'I must be doing', etc.	1. ,, करता होऊंगा.	2. ,, करता होवेगा.	3. ,, करता होवेगा.	1. ,, करते होवेंगे.	2. ,, करते होगे.	3. ,, करते होवेंगे.
NEG. CONT. IMP. 'Were I doing', etc.	1. ,, करता होता.	2. ,, करता होता.	3. ,, करता होता.	1. ,, करते होते.	2. ,, करते होते.	3. ,, करते होते.

TABLE XIV, *Completed*: TENSES OF THE PERFECT PARTICIPLE; (किया for करा.)

	SINGULAR.	PLURAL.
IND. PERF. 'I did', etc.	मैं, तू ने, or उस ने किया, की, किये or कीं.*	हम ने, तुम ने, or उन्हों ने किया, की, किये or कीं.
PRES. PERF. 'I have done', etc.	,, ,, ,, किया है, की है, किये हैं or की हैं.	,, ,, ,, किया है, की है, किये हैं or की हैं.
PAST PERF. 'I had done', etc.	,, ,, ,, किया था, की थी, किये थे or की थीं.	,, ,, ,, किया था, की थी, किये थे, की थीं.
CON. PERF. 'I may have done', etc.	,, ,, ,, किया हो, की हो, किये हों or की हों.	,, ,, ,, किया हो, की हो, किये हों, की हों.
PRESUM. PERF. 'I must have [done', etc.	,, ,, ,, किया होगा, की होगी, किये होंगे or की होंगीं.	,, ,, ,, किया होगा, की होगी, किये होंगे, की होंगीं.
NEG. CONT. PERF. 'Had I [done', etc.	,, ,, ,, किया होता, की होती, किये होते or की होतीं.	,, ,, ,, किया होता, की होती, किये होते, की होतीं.

* For the rules as to the construction of these perfect tenses, see § 332.

Of the Passive Voice.

337. The *Passive* Voice is much less used in Hindí than in English. Its place is largely taken by neuter verbs. It is to be remembered, however, that the construction of the past tenses of transitive verbs with ने is, in reality, a passive construction. Still in certain cases, which will be duly noticed in the chapter on syntax, the Hindí verb admits of a Passive Voice.

338. Any verb may be conjugated passively by adding to its Perfect participle the verb जाना, 'to go', which verb is then conjugated after the manner exhibited in Table XIII. The participle is inflected to agree with the subject; आ final becoming ए, for the masc. plur., and ई, for the fem., sing. or plur.

Thus from the verb मारना, 'to strike', we have the passive मारा जाना, 'to be struck'; from देना, 'to give', pass., दिया जाना, 'to be given'; from दिखाना, 'to shew', pass., दिखाया जाना, 'to be shown'. Other examples are as follows, वह पत्र लिखा गया, 'that letter was written'; कोई स्त्री मारी जाती थी, 'some woman was being beaten'; वे नहीं देखे जाते हैं, 'they are not seen'; *i.e.*, 'they are invisible'.

a. Sometimes even neuter verbs are conjugated passively; as, *e.g.*, from आना, 'to come', pass., आया जाना. But this idiom is scarcely transferable to English.

339. As the passive conjugation presents no difficulties whatever, it will be quite sufficient to present a mere synopsis of the more common tenses. We take, as an example, the verb लिखना, 'to write', perf. part., लिखा.

Synopsis of the passive Conjugation of लिखना.

Infinitive;	लिखा जाना,	'to be written'.
Conjunctive Participle;	लिखा जाकर,	'having been written'.
Contingent Future, 3rd sing.;	लिखा जाए,	'it may be written'.
Absolute Future; „ „	लिखा जाएगा,	'it will be written'.
Imperative; „ „	लिखा जाए,	'let it be written'.

Indefinite Imperfect,	3rd sing.;	लिखा जाता,	'it is, or would be, written'.
Present Imperfect,	,, ,,	लिखा जाता है.	'it is being written'.
Past Imperfect,	,, ,,	लिखा जाता था,	'it was being written'.
Indefinite Perfect,	,, ,,	लिखा गया,	'it was written'.
Present Perfect,	,, ,,	लिखा गया है,	'it has been written'.
Past Perfect,	,, ,,	लिखा गया था,	'it had been written'.

a. The remaining tenses are extremely rare; if, indeed, many of them ever occur at all. In general, the student will need to guard against the too free use of any of these passive forms.

Causal Verbs.

340. From every primitive verb in Hindí, may be derived a Causal and a Second causal verb. The first causal expresses *immediate* causation, and the second causal, the *mediate* causation of the act or state of the primitive. Thus from the primitive बनना, 'to be made', we have the causal, बनाना, 'to make', and the second causal, बनवाना, 'to cause (another person) to make'.

a. If the primitive be a neuter verb, it is plain that the 1st causal will be the corresponding active verb. It is thus evident that the causal may often be translated into English by a single verb having no etymological connexion with the word which properly translates the primitive. Illustrations will be found below.

341. The rules for the formation of causal verbs are as follows:—

(1) Add to the root of the primitive, आ for the causal, and वा for the second causal. The usual infinitive termination, ना, added to the root thus modified, will give the infinitive of the causal or second causal in question. Thus from जलना, 'to burn', we have the root जल; whence we derive, as above, the root of the causal, जला, and of the second causal, जलवा; from which again, we have the causal infinitives, जलाना, 'to set on fire', and जलवाना, 'to cause to set on fire'. Similar are the following examples:—

Primitive.		*Causal.*		*Second Causal.*	
उठना,	'to rise'.	उठाना,	'to raise'.	उठवाना,	'to cause to raise'.
छिपना,	'to be hidden'.	छिपाना,	'to hide'.	छिपवाना,	'to cause to hide'.
पकना,	'to be ripe', 'cooked'.	पकाना,	'to cook'.	पकवाना,	'to cause to cook'.
मिलना,	'to meet'.	मिलाना,	'to cause to meet', to mix'.	मिलवाना,	'to cause to mix'.
सुनना,	'to hear'.	सुनाना,	'to tell'.	सुनवाना,	'to cause to tell'.

a. A short *a* in the second syllable of dissyllabic roots which have a short vowel in the first syllable, usually becomes silent in the causal. But before the affix of the second causal, the *a* is pronounced. Examples are,—

Primitive.		*Causal.*		*Second Causal.*	
चमकना	*chamakná*, 'to shine'.	चमकाना, pron.	*chamkáná*.	चमकवाना	*chamakwáná*.
पिघलना	*pighalná*, 'to melt' *intr.*	पिघलाना,	,, *pighláná*.	पिघलवाना	*pighalwáná*.
भटकना	*bhaṭakná*, 'to wander'.	भटकाना,	,, *bhaṭkáná*.	भटकवाना	*bhaṭakwáná*.
समझना	*samajhná*, 'to understand'.	समझाना,	,, *samjháná*.	समझवाना	*samajhwáná*.
पकड़ना	*pakaṛná*, 'to seize'.	पकड़ाना,	,, *pakṛáná*.	पकड़वाना	*pakaṛwáná*.
परखना	*parakhná*, 'to be tried'.	परखाना,	,, *parkháná*.	परखवाना	*parakhwáná*.

b. Monosyllabic roots containing a long vowel shorten that vowel before the causal and second causal affixes. Open roots then insert ल between the shortened vowel and the causal affixes.

N. B. In the application of this rule, observe, that *a* is the short substitute for आ; इ, for ई, ए, ऐ, and occasionally for आ; उ, for ऊ, ओ, and औ, in the primitive.

Under this head, the following are examples of close roots:—

Primitive.	*Causal.*		*Second Causal.*
घूमना, 'to go around'.	घुमाना,	'to turn around'.	घुमवाना.
जागना, 'to waken'.	जगाना,	'to awaken'.	जगवाना.
जीतना, 'to conquer'.	जिताना,	'to cause to conquer'.	जितवाना.

The following are examples of open roots:—

खाना, 'to eat'. खिलाना, 'to feed'. खिलवाना, 'to cause to feed'.
पीना, 'to drink'. पिलाना, 'to give to drink'. पिलवाना, 'to cause to give drink'.
सोना, 'to sleep'. सुलाना, 'to put to sleep'. सुलवाना, 'to cause to put to sleep'.

a. Verbs of this class with monosyllabic roots enclosing ऐ or औ, commonly retain the long vowel, and form their causals according to (1); as, *e.g.*,

तैरना, 'to swim'. तैराना, 'to cause to swim'. 2*nd Causal*, तैरवाना.
दौड़ना, 'to run'. दौड़ाना, 'to cause to run'. ,, ,, दौड़वाना.

b. But बैठना, 'to sit', makes the 1st causal, बैठाना or बिठाना, 'to seat'. It also often follows the example of open roots, and admits an ल before the causal affix, making बिठलाना. Similarly कहना, 'to say', सीखना, 'to learn', and देखना, 'to see', make their causals either कहाना, सिखाना and दिखाना, or कहलाना, सिखलाना and दिखलाना. कहाना and कहलाना are peculiar in having a passive sense, *viz.*, 'to be called', 'to be named'.

(2) Many primitive neuter verbs having a monosyllabic root enclosing a short vowel, form the 1st causal by simply lengthening that vowel. The 2nd causal is formed in the usual way. Thus, *e.g.*:—

कटना, 'to be cut'. काटना, 'to cut'. कटवाना, 'to cause to cut'.
बंधना, 'to be fastened'. बांधना, 'to fasten'. बंधवाना, 'to cause to fasten'.
लदना, 'to be loaded'. लादना, 'to load'. लदवाना, 'to cause to load'.
खिंचना, 'to be pulled'. खींचना, 'to pull'. खिंचवाना, 'to cause to pull'.

a. Sometimes in such words, instead of the cognate long vowel, the *gun* or *vriddhi* of the primitive vowel is the substitute, as in the following:—

खुलना, 'to be open'. खोलना, 'to open'. खुलवाना, 'to cause to open'.
घुलना, 'to be dissolved'. घोलना, 'to dissolve'. घुलवाना, 'to cause to dissolve'.
खिंचना, 'to be pulled'. खैंचना, 'to pull'. खिंचवाना, 'to cause to pull'.

b. निकलना, 'to come out', make its 1st causal, निकालना, after the analogy of the above.

c. A few primitive roots ending in ट, change this ट to the cognate ड़ in the causals. Some of these present other irregularities. The most common are the following:—

छूटना,	'to be separated'.	छोड़ना,	'to leave'.	छुड़ाना,	'to liberate'.
टूटना,	'to break', *intr.*	तोड़ना,	'to break', *tr.*	तोड़वाना, तोड़ाना,	'to cause to break'.
फटना,	'to tear', ,,	फाड़ना,	'to tear'; ,,	फड़वाना, फड़ाना,	'to cause to tear'.
फूटना,	'to burst', ,,	फोड़ना,	'to burst', ,,	फुड़वाना,	'to cause to burst'.

d. बिकना, 'to be sold', changes the final guttural of the root to the corresponding palatal, in the 1st causal only, making बेचना, 'to sell'. रहना, 'to remain', changes ह to the hard guttural aspirate, ख, making रखना, 'to keep'.

e. Two verbs, *viz.*, डूबना, 'to be immersed', and भीगना, 'to be wet', make their 1st causals, respectively, डुबोना, and भिगोना. Sometimes, however, they assume the regular causal affixes.

f. निबड़ना, 'to be ended', makes the 1st causal निबाड़ना or निबेड़ना, 'to finish'. The verb बैठना, mentioned at (1) *b.*, makes yet another form, बैठालना; and, similarly, पैठना, 'to enter', makes पैठालना. लेना, to take', makes लिवाना.

342. Of some verbs the neuters have become obsolete in High Hindí, though still in use in some dialects. Thus, *e.g.*, the neuter of जोड़ना, 'to join', जुड़ना, is not very common in standard Hindí, but in the *Rámáyaṇ*, under the form जुरन. it is the common substitute for the H. H. मिलना, 'to meet' or 'find'. Similarly the common word देखना, 'to see', is the causal of the dialectic K. दीपनो, 'to appear'. On the other hand, a few neuters are commonly used in High Hindí, of which the causal forms are rarely heard. A common example is पड़ना, 'to fall', the causal of which, पाड़ना (पारन), frequently occurs in the *Rámáyaṇ*, but is very rare in standard Hindí.

343. Many verbs form their causals both according to rules (1) and (2). Usually with such difference in form, there is also a difference in signification, and often one form is dialectic. A good illustration is found in the verb दबना, 'to be pressed', which makes one causal, दबाना, 'to press down', and another, दाबना, having the special meaning, 'to shampoo'. So also, from मिलना, 'to meet', the standard dialect makes the causal, मिलाना, 'to mix'; but the Márwárí, following

the second rule, makes the causal, भेलणो, 'to send'. बुलाना, 'to call', is commonly reckoned a causal from बोलना, 'to speak'; but बोलन is invariably used in the *Rámáyan* instead of बुलाना, in the same sense.

344. We may note in conclusion the existence of a class of causal verbs derived from abstract nouns, which denote the causation of that which is expressed by the noun. Thus, from रिस, 'anger', comes रिसियाना, 'to be angry'; from तेवर, 'vertigo', तेवराना, 'to be giddy'. Under this head also come a number of onomatopoetic words; as, *e.g.*, छनछनाना, 'to simmer', 'to chink', *i.e.*, 'to make the sound *chhan-chhan*'; किचमिचाना, 'to twitter as a bird', etc.

Of Compound Verbs.*

345. These have been commonly enumerated as of twelve varieties, *viz.*, Intensives, Potentials, Completives, Frequentatives, Desideratives, Continuatives, Statisticals, Inceptives, Permissives, Acquisitives, Reiteratives and Nominals.

a. Of these, however, no more than the first five can properly be called compound verbs. In all the other combinations, (except perhaps some Nominals,) a Participle, Infinitive or Noun, is in grammatical construction with the verb which it precedes, so that their explanation properly belongs to Syntax. As, however, all these idioms have usually been explained at this point, and as acquaintance with them will greatly facilitate the understanding of many illustrations used in the Syntax, we give the subject a place in this section.

346. The five varieties of true Compound Verbs may be divided into two classes, as follows:—

Compound Verbs.

Class I.	Class II.
Formed with the Root.	*Formed with the Perf. Part.*
1. Intensives.	1. Frequentatives.
2. Potentials.	2. Desideratives.
3. Completives.	

* This section would perhaps have been more naturally deferred to the chapter on Derivative and Compound words; but considering the necessities of beginners, it has been thought well to follow the practice of other Urdú and Hindí grammarians, and treat the subject in immediate connexion with Verbs.

Class I. *Compounds formed with the Root.*

347. *Intensive* compounds intensify or otherwise modify the meaning of the verb whose root stands first in the compound. They are formed by adding to a verbal root one of certain other verbs, which latter verb in conjunction with the root is then conjugated as usual. This second conjugated member does not, however, retain its separate character and significance; but only modifies, in accordance with the general idea which it embodies, the meaning of the unconjugated root to which it is annexed.

Examples are the following:—

फेंकना,	'to throw'.	फेंक देना,	'to throw *away*'.
तोड़ना,	'to break'.	तोड़ डालना,	'to break *to pieces*'.
काटना,	'to cut'.	काट डालना,	'to cut *off*'. [succeed'.
बनना,	'to be made'.	बन आना,	'to be *quite* made, to
गिरना,	'to fall'.	गिर पड़ना,	'to fall *down*'.
गिराना,	'to cause to fall'.	गिरा देना,	'to throw *down*'.
जानना,	'to know'.	जान पड़ना,	'to be found out', 'ap-
खाना,	'to eat'.	खा जाना,	'to eat *up*'. [pear'.
होना,	'to be'.	हो जाना,	'to become'.
पीना,	'to drink'.	पी लेना,	'to drink *down*'.
लेना,	'to take'.	ले लेना,	'to take *away*'.
बैठना,	'to sit'.	बैठ रहना,	'to sit *still*'.
देखना,	'to see'.	देख रहना,	'to look *on*, 'to gaze'.
बोलना,	'to speak'.	बोल उठना,	'to speak *up*'.

a. Causals very often take **य** after **आ** in these compounds, as **बताय देना, दिखाय देना, खाय लेना**, etc. This is the uniform practice in many dialects.

348. The above list comprises about all the verbs which are combined with the roots of other verbs to form Intensive Compounds. It is evident that, in most cases, the modification of the meaning of the verb may be expressed in English by a preposition adverbially used with the verb. It may be difficult to find a term which shall exactly express the idea added by the secondary verb in every case, but the following is an approximation.

देना,	Intensity.	डालना,	Violence.
आना,	Reflexion (?).	पड़ना,	Chance, accident.
जाना,	Finality, completeness.	लेना,	Reflexion, appropriation.
उठना,	Suddenness.	रहना,	Continuance.

a. Of the above eight verbs, it may be further observed that देना and डालना can only be used with Transitive verbs; आना and उठना, with Intransitives only; the remainder with either Transitives or Intransitives.

b. It may also be noted that देना is the compound which is most frequently used with causal verbs; as बता देना, 'to show'; समझा देना, 'to explain'; निकाल देना, 'to take out'. But with a few causals it is never used; thus, from बुलाना, 'to call', we never have बुला देना, but always बुला लेना, 'to call here', *i.e.*, 'to one's self'.

c. जाना is the verb which is most commonly found compounded with Intransitives; as टूट जाना, 'to be broken'; मिल जाना, 'to meet', 'to unite'; पहुंच जाना, 'to arrive'; but it is also used with Transitives, as खा जाना, 'to eat up'; कह जाना, 'to tell'.

d. Compounds with रहना are common, but for the most part are used in the tenses of the perfect participle. In the tenses of the imperfect participle and the imperative, they are much more rare. As above remarked, these compounds exhibit the action of the verb emphatically as continuing or permanent. Thus, दोनों लड़के खेल रहे थे, 'the two children were engaged in playing'; बैठ रहो, 'sit still'.

e. लेना, when compounded with a verbal root, represents the action of the verb as terminating with, upon, near, or to the advantage of the agent. In many cases, therefore, this compound is equivalent to the Middle Voice in Greek. Thus, बुलाना, is 'to call', in general; but बुला लेना, is 'to call to one's self'; रखना, 'to place'; रख लेना, 'to lay by'; *i.e.*, for one's self. लेना, in compounds, thus stands in absolute contrast with देना, emphasizing the action as terminating upon, or to the advantage of one's self; while देना represents it emphatically as terminating upon or to the advantage of another. Compare, *e.g.*, समझ लेना, 'to understand', *i.e.*, for one's self; and समझा देना, 'to cause another to understand'. आना approaches to a reflexive sense, but is of much less extensive application than लेना.

f. पड़ना, although used with both transitive and intransitive verbs, cannot be combined with causals. The idea of 'causation' necessarily

excludes that of 'chance'. Thus while we can say, देख पड़ा, 'it appeared', we cannot say दिखा पड़ा.

g. In many cases, the same root may be compounded with different secondary verbs. A few such examples may further elucidate this matter. Thus, from खाना, 'to eat', we have खा जाना, 'to eat up'; खा लेना, 'to eat down'; खा रहना, 'to be engaged in eating'. Similarly from मारना, 'to strike', we have both मार देना, 'to beat', and मार डालना, 'to strike down', 'to kill'.

349. While the modification of the first verb by the secondary member, may often be expressed in English either by the addition of certain particles, or by the use of another verb from that used to represent the simple Hindí verb, in many cases, again, it will be found quite impossible to express in English the slight distinction between the simple and compound verb. Indeed it is to be remarked, that compounds in which देना is the last member, even in Hindí, are often scarcely to be distinguished in meaning from the simple verb. Thus such forms as समझाना and समझा देना, दिखाना and दिखा देना, etc., are often used interchangeably, with no apparent intention of greater emphasis in the one case than in the other. But where a distinction is intended it is undoubtedly that indicated above. The compound form is much more common colloquially.

350. Occasionally in prose and in the colloquial, a particle, especially a negative, is interposed between the root and the secondary verb; thus, कुछ देख नहीं पड़ता है, 'nothing appears'; टूट तो गया, '(it) is indeed broken'. Also, rarely, in the colloquial, the root is made to follow the secondary; thus, वह गया है भाग, 'he has fled away'. This inversion is never found in prose, but like the previous idiom, is not unusual in poetry.*

351. The learner must not confound with the above Compound verbs, a common idiom in which the leading verb is immediately preceded by the conjunctive participle of another verb, taken in that form which is identical with the root. Although this combination is identical in appearance with the above forms, it is, in reality, a different thing, as the final verb in this idiom retains its individuality and separate signification. Examples of this idiom are, उस गांव को देख आओ, *lit.*, 'having seen that village, come', or, in English idiom, 'go and see that village'; मैं माली के घर हो आया हूं, *lit.*, 'having been at the gardener's house, I have come'; *i.e.*, 'I have come by way of the gardener's house'.

* For other examples, see the section on dialectic conjugation.

a. ले आना may be explained either on this principle, as 'having taken, come', or as a compound, 'to bring'. Similar are कह सुनाना, 'to announce', आ मिलना, 'to come and meet', etc., etc.

352. A number of *quasi* compounds occur in which चढ़, the root of चढ़ना, 'to ascend', is the first member, and a verb of motion the second. But in these the leading idea is in the second member, to which चढ़ adds the idea of 'hostility'. Examples are, चढ़ धाना, 'to run up hostilely'; चढ़ आना, 'to attack'; चढ़ दौड़ना, 'to rush up hostilely'. Thus, *e.g.*, वह सब कटक ले चढ़ धाया, 'he hastened up with all (his) army'; एक और भी काशी का राजा चढ़ दौड़ा, 'one more also, the king of Káshí, made an assault'.

353. *Potentials* are formed by adding to the root of any verb, the verb सकना, 'to be able', which may then be conjugated throughout. This compound denotes *ability* to do the action expressed by the primary member. It thus often takes the place of the potential mood in English.

The following are examples:—बोल सकना, 'to be able to speak'; वह दौड़ सकता है, 'he can run'; मैं जा सकूंगा, 'I shall be able to go'; वे आ सकें, 'they may be able to come'.

a. Sometimes, instead of forming a compound, the verb सकना takes the verb which it modifies in the oblique form of the infinitive; thus, मैं नहीं जाने सकता हूं, 'I am not able to go'.

354. *Completives* are formed by adding to the root of a verb, the verb चुकना, which may then be conjugated in all its parts. The imperfect participle, चुकता, is rare. This compound denotes the *completion* of the act denoted by the primary member of the compound. It is never identical in sense with the perfect participle, but denotes the completeness of the action in a more emphatic manner. Thus, *e.g.*, उस ने खाया, 'he ate', but वह खा चुका, 'he has done eating'.

a. Very often the force of चुकना will be expressed in English by the word 'already'; as वह तो जा चुका है, 'he is indeed already gone'. When in the absolute future, this compound often nearly corresponds to the English future perfect; जब वह खा चुकेगा, 'when he shall have eaten'.

Class II.—*Compounds formed with the Perfect Participle.**

355. *Frequentatives* are formed by affixing to the masc. sing. of the perfect participle of any verb, the verb करना, which may then be used in any tense; the participle, however, remains unchanged throughout. These denote the *habitual* or *repeated* performance of the action expressed by the first member of the compound; thus, पढ़ा करना, 'to read often'; आया करो, 'come often'; वह कहा करता है, 'he is in the habit of saying'.

a. Thus whenever the adverb 'always' denotes, not duration, but repeated or customary action, it must be expressed in Hindí by using the verb which it qualifies, in the frequentative form. For example, the phrase, 'he always bathes in the morning', must be rendered into Hindí, वह तड़के स्नान किया करता है. But, on the contrary, 'we shall be always happy', is in Hindí, हम सदा आनन्द में रहेंगे. Other examples are, मैं शास्त्र को पढ़ा करता हूं, 'I am in the habit of reading the Shástra'; तुम मेरी बातें माना करो, 'always obey my words'; तुम क्यों ऐसा किया करते हो, 'why do you always do so?'.

356. *Desideratives* are formed, like Frequentatives, with an unchanging perfect participle* in the masc. sing., substituting the verb चाहना for करना as the second and conjugated member. These denote, primarily, *desire* to do

* Although I have followed usage in speaking of these compounds as formed with the perfect participle, it is, I think, doubtful whether this statement is accurate. I am rather inclined to believe that we have in these combinations, not a perfect participle, but a *gerund* in *á*, equivalent to the common gerund or infinitive in *ná*. This form of the gerund certainly occurs in Bangálí, where we have, *e.g.*, *chalan*=H. H. *chalná*, *chalibá*=Braj. *chalivau*, and *chalá*, as three equivalent and alternative forms. Moreover, this gerund in its inflected form in *ai*, is constantly used in eastern Hindí in these very compounds. Thus the H. H. *chalne lagá*, is in E. Hindí, *chalai lagá*. There is, therefore, good reason to believe that *chalá* and *chalai* in these compounds are true gerundial forms, exactly equivalent, respectively, to *chalná* and *chalne*, and that the common account of these compounds which we have provisionally followed is not grammatically correct.

the action expressed by the participial member; secondarily, the *immediate futurition* of that action. It can only be known from the context which of these may be intended in any particular case, but there is not often ambiguity. Thus, वह बोला चाहता है, 'he wishes to speak', or 'is about to speak'; घड़ी बजा चाहती थी, 'the clock was about to strike'.

a. Sometimes the first verb may be in the inflected Infin., as वह जाने चाहता है, 'he wishes to go'. In this case the Infinitive is to be regarded as in grammatical construction with चाहना, and the combination is in no true sense a compound.

b. The Desiderative compound, in the respectful form with चाहिये, is idiomatically used to express obligation or duty; as इस पुस्तक को पढ़ा चाहिये, '(one) ought to read this book'; or, with a noun or pronoun expressed, तुम्हें वहां जाया चाहिये, 'you ought to go there'. The construction of this idiom will be explained in the Syntax. In this combination, the direct form of the infinitive is very commonly substituted for the verbal form in आ. Thus we may say, वहां जाना चाहिये, '(one) ought to go there'.

c. Observe, that when चाहना and करना are thus compounded with जाना, 'to go', जाया is used instead of गया. Thus, वह जाया करता है, 'he often goes'; वह जाया चाहता है, 'he wishes', or 'is about to go'. So also, in the forms derived from मरना, 'to die', मरा, and not मुआ, is used in combination with the above verbs; thus, वह मरा चाहता है, 'he is about to die'.

357. We have next to consider the other combinations referred to in §345, *a*. These have been commonly enumerated as *Continuatives*, *Staticals*, *Inceptives*, *Permissives*, *Acquisitives* and *Nominals*. Of these, the first two are combinations of certain verbs with an Imperfect Participle; Inceptives, Permissives and Acquisitives, are combinations of certain verbs with Infinitives; Nominals are combinations of certain verbs with Nouns or Adjectives.

358. Those combinations have been called *Continuatives*

in which the imperfect participle of any verb is connected with the verbs जाना, 'to go', or रहना, 'to remain'. The participle, which is really a predicative adjunct of the subject, agrees with it in gender and number.

a. Although combinations with जाना and रहना have always been thus grouped together under this head, they cannot be interchangeably used, but should rather be separately classified. The combinations with जाना might be more accurately termed *Progressives.* The action of the participle is thus exhibited as steadily progressing or advancing. Thus we may say; वह लिखता जाता है, 'he is going on writing'; वे लड़कियां पढ़ती जाती थीं, 'those girls were going on reading'; पानी बहता जाता है, 'the water keeps flowing away'.

b. The analogous combinations with रहना are correctly termed *Continuatives.* They denote the continuance of an incomplete action; as, वह गाती रहती है, 'she continues singing'; तुम क्यों हंसते रहते हो, 'why do you keep laughing?'; नदी की धार बहती रहती है, 'the stream of the river keeps flowing on'.

c. It will be instructive to compare these forms with others closely similar. Thus वह पढ़ता है is simply 'he is reading'; वह पढ़ रहा है is 'he is engaged in reading'; वह पढ़ता रहता है is 'he continues reading'. बहता जाना is 'to flow *away*, from the speaker; बहता रहना is 'to flow *on*', continually, as it were, *before* the speaker.

d. जाता रहना very commonly means 'to die'; thus, मेरा पिता जाता रहा है, would be, in English idiom, 'my father has passed away'. It is also used of things, as सब कुछ जाता रहा, 'every thing is gone'.

359. Closely analogous to the above is a common combination in which the perfect instead of the imperfect participle takes the first place, and a verb of motion the second place; as भागा जाना, 'to flee away'; चला जाना, 'to go away'; चला आना, 'to come along', etc. As in the case of the above combinations of the imperfect participle, the perfect participle agrees with the subject of the verb in gender and number; as लौंडी चली जाती थी, 'the girl was going along'.

a. It is perhaps impossible in all cases to give in English idiom the force of this combination. But it will be found to lie in the distinctive idea of the perfect participle; *i.e.*, the subject is represented as having *completely* come into a certain state, in which state it is then represented as remaining or moving. Thus, in the phrase, एक बाघ पड़ा फिरता था, the compound, (from पड़ना, 'to fall', and फिरना, 'to move around',) represents the lion as first *'crouched'*, and then in this state moving around; hence we render, 'a lion was prowling about'.

360. The verbal combinations which are called *Staticals* denote motion in the state of doing any thing. They are formed by combining a verb of motion with an imperfect participle in the inflected masc. sing. The participle suffers no change for gender and number. Thus, वह रोते हुए आता है, 'he comes weeping'; एक स्त्री गाते आती थी, 'a woman was coming singing'.

361. Of the combinations of verbs with the Infinitive, above enumerated, we notice,—

(1) *Inceptives*. These consist of an inflected infinitive in construction with the verb लगना, and denote, primarily, the action of the infinitive as *beginning*. They are also used, when that action is *interrupted*. In this way is to be explained the common use of the phrase, कहने लगा, *lit.*, 'he began to say', in the narration of conversation. Examples of these compounds are abundant, as मारने लगना, 'to begin to beat'; खाने लगा, 'he began to eat', etc., etc.

(2) *Permissives* are formed by combining with an inflected infinitive the verb देना, 'to give', and express *permission* to do the act denoted by the infinitive. Thus, मुझे जाने दो, 'let me go'; मुझे बोलने दीजिये, 'have the goodness to allow me to speak'; उस ने उस को खाने दिया, 'he allowed him to eat', etc.

(3) *Acquisitives* are the exact converse of the preceding, and are formed in the same way, substituting पाना, 'to get', for देना. Thus, तुम वहां जाने नहीं पाओगे, 'you will not obtain permission to go there'; मैं बैठने नहीं पाया, 'I was not allowed to

sit'. Observe, in this idiom with पाया, as in the frequentative compound with किया, the case of the agent is *never used.*

362. These combinations of verbs with the infinitive, as has been observed, are not to be regarded as true compounds. The inflected infinitive is simply governed by the verb, in the same manner that a noun would be in the same place. Thus not only the verbs लगना, देना and पाना, but other verbs may be combined with infinitives in a similar way, as, *e.g.*, in such forms as जाने मांगना, 'to ask leave to go'; देने चाहना, 'to wish to give'; मैं नहीं जाने सकता, for मैं नहीं जा सकता, 'I cannot go', etc.

363. With regard to all the above Compound verbs, as well as these other various combinations, it is to be remarked, that when several roots, infinitives, or participles, thus succeed one another in the same construction, the finite verb is written only with the last. Thus, जब वे सब कुछ खा पी गए, 'when they had eaten and drank everything up'; मैं न पढ़ न लिख सकता हूं, 'I am able neither to read nor to write'; वह आया जाया करता था, 'he was in the habit of coming and going'; वे गा पढ़ चुके हैं, 'they have done singing and reading'; मैं पढ़ा और लिखा भी चाहता हूं, 'I wish both to read and to write'; वह नाचता गाता चला जाता था, 'he was going along dancing and singing'; वह मुझे आने जाने देगा, 'he will allow me to come and go'.

364. *Reiteratives* scarcely need a special mention. In these, two verbs of the same or similar meaning, and often similar in sound, are conjugated together in the tenses of the participles, and in the conjunctive participle; as, *e.g.*, बिन समझाए बुझाए, 'without having explained'; देख भाल कर, 'having seen', etc. The latter word adds little or nothing to the former; but, in accordance with the taste of the Hindoos for rhyme in sense or sound, is added simply to please the ear.

365. Those have been called *Nominal* compounds in which a substantive or adjective is so united with a verb as that the two express but one idea. These are especially common with the verbs होना, 'to be', and करना, 'to do', or 'make'. Very commonly they are to be translated into English by one word. Examples are, खड़ा होना, 'to stand'; खड़ा करना, 'to stand' *(trans.)*; प्राप्त करना, 'to obtain'; समाप्त होना, 'to be complete'; मोल लेना, 'to buy'.

a. Very often when especial respect is intended, or when, as, *e.g.*,

in poetry, a lofty diction is desired, a Sanskrit noun or participle, in composition with करना, होना, पाना, or some other Hindí verb, is preferred to the more vulgar word. Often the difference in signification may be expressed by the use of different words in English. Examples are, दर्शन करना, 'to behold', for देखना, 'to see'; भोजन करना, for खाना, 'to eat'; गमन or गवन करना, 'to go', for जाना; प्रस्थान करना or प्रस्थित होना, 'to depart', for चला जाना, etc., etc. This matter is deserving of especial attention by the student both in conversation and in composition.

Dialectic Conjugation of Verbs.

366. As a preliminary to the consideration of dialectic conjugation, it will be expedient to exhibit the various dialectic forms and substitutions for the present and past tenses of the auxiliary substantive verb, answering respectively to the standard Hindí, हूं and था, etc. It is thought unnecessary to exhibit the variations for gender which occur in the past tense, as they are identical with those which occur in the same dialects in nouns and adjectives of the same termination. Nor has it been thought necessary to repeat the pronoun in each dialect. This the student can easily supply for himself from the pronominal tables.

367. The various Kanaují forms of the present in गा or गो, etc., are colloquial throughout the central Doáb, but the standard forms are no less common. Panjábí has analogous forms also in the pres. 1st sing., होंगा, 'I am', and 2nd plur., होगे, 'you are'.

368. The Braj forms in Table XVI will be found on almost every page of the *Rájníti* and similar books. In the present they differ but slightly from the standard forms, and in the 1st sing. and 2nd plur. only. Thus, हौं लछमी हौं, 'I am *Lakshmí*'; तुम को हौ, 'who are you?'. आहि is used as 2nd plur. in one passage only in the *Prem Ságar*, *viz.*, तुम दोऊ मेरी कला जु आहि, 'you two who are parts of me'. But I suspect that this is used simply *metri gratiâ*. Of the Braj forms of the past, the following are examples of the use of हो (fem. ही); तहां सुदर्शन नाम राजा हो, 'in that place was a king named *Sudarshan*'; ताको पार्वती नाम पत्नी ही, 'he had a wife named *Párvatí*'. This form of this Braj past tense is the more common in books; but हुतो also occasion-

ally occurs,* as in the following; मेरो मुख जैसो हुतो तैसो ही देखिहै, 'thou shalt see my face just as it was'; हुतो घर मांझ रानी, 'in the house was the queen'. Closely connected is the Bhag. हथो and K. हतो.

369. Of the two Rájputáná forms of these two tenses, the present, हूं, etc., and past, हो, etc., are used throughout Mewár and Márwár; and east of Mewár, through Kotáh, Bundá, Jaipúr, etc., the forms with क are used. But in literature and correspondence, it is said that कूं. को, etc., are used much more extensively. Thus the forms in क constantly occur in the 'Plays', as in the following examples:— हुं कुं वाण्यो, 'I am a shopkeeper'; म्हे कां किस्या अजाण, (plur. for sing.) 'how am I ignorant?'; नाम हमारा लोटनो कै, 'my name is *Loṭno*'; तू कै राजकुमार, 'thou art a prince'; etc., etc.

a. It may be remarked here that the Márwárí forms of these and other verbs are often disguised by the addition of various unmeaning letters and syllables, such as क, ज, स, सन, etc. Thus in the 'Plays' we find वोई कोस, 'you are that same', where कोस is for को = H. H. हो. These letters are added, indeed, not only to verbs, but to all other parts of speech.†

370. The Garhwálí forms given in Table XVI are those which prevail in and about Tírí, the capital of native Garhwál, and are commonly understood (though not exclusively used) throughout that province. The form लो is used for the present in some villages of Garhwál, both alone and as an auxiliary. Thus I have heard, कोई लो = H. H. कोई है; तुइन औंदा ला = H. H. तुम आते हो, 'are you coming?', etc., etc. The longer क forms given in the pres. plur. belong east of Tírí.

371. In the *Rámáyaṇ*, as in poetry generally, the copula is very freely omitted, both in the present and the past tense. When the copula is necessary, in the past tense the indef. perf., भयउ, of the verb होन, 'to be', is often thus used. But occasionally in the *Rámáyaṇ*, as regularly in all the modern eastern dialects, the indef. perf. of the verb रहना, 'to remain', is used both as a copula and as an auxiliary, instead of the H. H. था. Thus we read in the *Rámáyaṇ*, जो कछु उचित रहा सो कीन्हा, '*(Brahmá)* has done whatever was proper'; सती नाम तब रह तुम्हारा, 'then your name was *Satí*'.

372. With the Avadhí and old Púrbí forms of the present may be compared the almost identical Maráṭhí conjugation, *viz*, Sing., आहें. आहेस. आहे; Plur, आहों, आहां, अहेत. The common negative, नहीं. Br. नाहि, has arisen from the combination of the negative न, with the 3rd sing., आहि, of the subst. verb.

* This word is erroneously explained in Prof. Eastwick's *Prem Ságar*, *p.* 194, as a Braj form of the imperfect participle, होता. † Vid. Ch. X, last section.

373. In the region west of Bhojpúr, छे, is used for है, 'is'. The indeclinable बा is not confined to Bhojpúr, but is used for all persons in both numbers as far west as Allahabad. Thus, ऊ आवत बा, 'he is coming'; तुम केहि को गोहरावत बा 'whom are you calling?'. According to Mr. Beames, the Bhojpúrí declinable forms, बारों, बार (*bára*), बारन, are used in questions and replies, but not commonly in narrative, when the other forms given are preferred. The dialectic paradigms of these two tenses will be found on the next two pages.

Of Conjugation in the Braj and other Western dialects.

374. It will be convenient to treat of the various dialectic conjugations according to their mutual affinities. These conjugations may thus be grouped in respect of their common resemblances, as western or eastern. We begin with conjugation in the western dialects, and first of all, as most important, with the Braj.

375. The tense system in Braj corresponds essentially with that in High Hindí. For final आ and ए, the Braj characteristically exhibits औ and ऐ. (§101.) Thus, *e.g.*, for करै, we have करै; for चलेगा, चलैगौ; for कहा, कह्यौ, etc. ऊं, in the first sing., and ओ in the 2nd plur., of the future tenses are also *vriddhied* to औ; as, *e.g.*, in गिरौं, मारौंगौ, कहौ, for H. H. गिरूं, मरूंगा and कहो. But ऊं occasionally becomes ओं; or after a vowel is retained. व is commonly inserted after roots ending in आ, ई or ओ, not only, as in High Hindí, before ए, but also before ओ, occasionally before आ, and regularly before all terminations beginning with a consonant. Thus, *e.g.*, we have लावो, आवनौं, पावतु. हुवो. मुवो, for H. H. लाओ, आना, पाता. हुआ. मुआ. Similarly, व is inserted after roots in ऊ; as, *e.g.*, कौन छुवैगो, 'who will touch (it)?'.

376. The Braj infinitive or gerund has two forms, the one in नौ or नौं, the other in वौ or वौं. Before the latter termination, इ is often inserted. This latter form is especially common in the obl. sing. For the common inflection, ए, of the infinitive, the Braj, after न has not only ऐ, but इ, which, again, is often dropped, leaving न as the final letter. To illustrate, for H. H. करना, Braj has करनौं or करनौ, करवौं or करिवौ; inflected forms, करनै, करनि or करन, and करवै or करिवै. The vowel of union, इ, after आ is often hardened to य, as in मिलायवौ, =H. H. मिलाना. But still more commonly it combines with the preceding आ, forming ऐ, whence such common Braj forms, as, *e.g.*,

TABLE XV: DIALECTIC CONJUGATION

PRESENT TENSE,

		H. Hindi.	*Kanauji.*	*Braj.*	*W. Ráj.*	*E. Ráj.*	*Garhwáli.*
PRESENT.	SINGULAR.	मैं हूं.	हूं.	हौं.	हूं.	कूं.	कौं. लौं.
		तू है.	हैगा, हैगो.	है.	है.	के.	क, के. लो.
		वह है.	हैगा, हैगो.	है.	है.	के.	क. लो.
	PLURAL.	हम हैं.	हैं, हैंगे.	हैं.	हां.	कां.	कौं. क्वाऊं. ला.
		तुम हो.	हो.	हौं.	हो.	को.	कन. क्याई. ला.
		वे हैं.	हैं, हैंगे.	हैं.	है.	के.	कन. ला.
PAST.	SINGULAR.	मैं था.	थो, हतो.	हो, हुतौ.	हो.	को.	थयो.
		तू था.	थो, हतो.	हो, हुतौ.	हो.	को.	थयो.
		वह था.	थो, हतो.	हो, हुतौ.	हो.	को.	थयो.
	PLURAL.	हम थे.	थे, हते.	हे, हुते.	हा.	का.	थया.
		तुम थे.	थे, हते	हे. हुते.	हा.	का.	थया.
		वे थे.	थे, हते.	हे, हुते.	हा.	का.	थया.

* The final short vowel in all these forms is often lengthened *metri gratiâ*.

liary, as, *e.g.*, *tumha japata hahu.* ‡ These seven forms are used without change

OF THE SUBSTANTIVE VERB.

'I am', etc.

Kum.	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpúrí.*	*Maith.*
कौं. कूं.	अहऊं,* हौं.	बाट्यैउं,अहैउं. हौं.	हूं, आं.	बा.बाटे,बटे, ‡ बाऊ. बाऊआ. भा, खे, बारीं.	कूं. *f.* कौ.
कै.	अहहि,आहि,अहइ,अहै. अहसि, होइ.	अहे. बाटे. अहेस. अहस.	है.	बार.	कु. ,, कौ.
क.	अहहि,आहि,अहइ,अहै. होइ.	बाटै. अहै.	है, आ.	बारन्.	के. ,, कौ.
कौं, कूं.	अहहिं, अहइं. हहिं.†	बाटी. अहो.	हैं.	बारीं.	कूं. *f.* कौं.
का.	अहहु, हहु.†	बाट्यो. अहः. बाट्यें. अहैं.	अहेन, हैा.	बार.	कूं. ,, कौं.
कन, कौं.	अहहिं, अहइं. आहैं, हहिं.†	बाटैं. अहैं. आहेा.	अहेन,अहैं. आं.	बारन्.	कैं. ,, कौं.
कियेा.	रहेउं. *f.* रहिउं.	रहेउं.	रह्येउं,रहा. रहेउं.	रहिली.	रहिले.
कियेा. कियै.	रहेसि, रहसि. ,, रहिसि.	रहे, रहेस.	रहे, रहा. ते.	रहिल. ‖	रहिले.
कियेा.	रहेसि, रहसि. ,, रहिसि. रहेउ.	रहा.	रहा. ते, ता.	रहिल्. रहिलस्.	रहिले.
किया. किंयां.	रहे. *f.* रहीं.	रहे.	रहेन. ते.	रहिलीं.	रहिल.
किया. किंयां.	रहेहु. ,, रहीं.	रहें,रहेन,रह्या.	रहेन. ते.	रहिलह्.	रहिल.
किया. किंयां.	रहे. ,, रहीं.	रहें, रहेन.	रहेन. ते, ता.	रहिलन्. रहिला.	रहिल.

† These shorter forms are preferred to the longer, when the verb is used an auxi- throughout the sing. and plur.; *bhá* belongs to Sháhábád. ‖ Pronounced *rahíla.*

ऐवे कौ for आइवे कौ, H. H. आने का, 'of coming'; बतैवौ, for बतायवौ or बताइवौ,=H. H. बताना, 'to show'; दैन or दैनौं, for देना, 'to give', etc., etc. But before नौं, after आ, व is more commonly found instead of इ, as in चुरावनौं, 'to steal', for H. H. चुराना. Further examples are, सदा काहु सौं रहिवौ नाहि, 'there is no remaining always with any one'; तुम मेरे पुत्रनि कौं पंडित करिवे जोग हौ, 'you are competent to make my sons wise men; राजा कहनि लाग्यौ, 'the king began to say'; तुम सौं कहन कौं आयौ हौं, 'I have come to tell you'.

377. Instead of the H. H. terminations ता and आ (या) of the Imperf. and Perf. participles, the Braj has तु and यौ. Before तु, roots in आ sometimes take इय or य instead of व, as, *e.g.*, in बैठाइयतु for बैठावतु, 'seating', पायतु, 'finding'. The य which in High Hindí is inserted in the perf. part. only after open roots, is always inserted in Braj before औ after all roots whatever. Examples of these participles are होतु, चलतु, मार्‌यौ, बतायौ, for H. H. होता, चलता, मारा, बताया.

a. The final उ of the imperf. part. is occasionally dropped even in the sing., and often in the plur. इ is substituted for उ in the fem. Sometimes for the imperf. part. forms in तु or त, longer forms in तो or तौ, plur. ते, occur; as, *e.g.*, होतौ, मारतो, for होता, मारता.

378. The Conjunctive part. is formed by the affixes के or कै, कर or करि; but, much more commonly than in the standard dialect, the root alone or with the affix इ is used as the conj. part. If the root end in a vowel, य is very commonly written instead of इ, but the pronunciation is not perceptibly different. Even when कर or कै is added, this इ or य is often retained after the root. Examples are, from मारनौं,—मारि, मारिकै, मारिकरि; from आवनौं,—आय, आयकै, etc.

379. The Braj Noun of agency agrees, in general, with the standard form; except that for आ final, as usual, we find औ; and the suffix वालौ or हारौ is added to one of the dialectic inflected forms of the infinitive. Thus, *e.g.*, from करनौं, come the various forms of the noun of agency, करनेवालौ, करनवालौ, करिवेहारौ, etc.

380. The usual Braj terminations of the Cont. Fut., are, *Sing.* (1) औं, ओं, ऊं; (2) ऐ; (3) ऐ; *Plur.* (1) ऐं; (2) औ; (3) ऐं. Besides these we also have in the *Sing.* (2, 3,) हि; *Plur.* (1, 3,) हिं, (2) हु. Both forms are common in the *Prem Ságar*. In the 1st sing., ऊं or उं is used after vowels. I have also found in the 2nd plur., व for औ, as जाव, 'you may go'. हि and हिं often appear, *metri gratiâ*, as हो and हीं.

381. In the Absol. Fut. the Braj exhibits two classes of terminations. The 1*st* variety of the future is formed precisely as in the standard dialect by adding गौ (H. H. गा), duly inflected, to the several persons of the cont. fut. Thus, *e.g.*, we have from करनौं, *Sing.* (1) करौंगौ, (2, 3) करैगा; *Plur.* (1, 3) करैंगे, (2) करौगे. This affix गौ is also added to the longer terminations above noted, as, *e.g.*, in the plur. (1) देहिंगे, for H. H. देंगे; (2) पावहुगे, for H. H. पाओगे; जावगे=H. H. जाओगे. The short penultimate vowel is often lengthened *metri gratiâ*, as, *e.g.*, देहींगे. The 2*nd* variety of the Braj future is formed by adding to the root the following terminations, ह being regularly employed as a vowel of union:—*Sing.* (1) हौं; (2, 3) है; *Plur.* (1, 3) हैं; (2) हौ. For हौं, we occasionally have हों, हूं or हुं, and for हौ, हो.

a. Observe that, as in the infinitive so in the future, after roots ending in आ, ह either becomes य, or more commonly combines with आ to form ऐ. Thus arise, *e.g.*, such forms as मिलायहौं, बतायहै,=H.H. मिलाऊंगा, बतावेगा; and ऐहै, 'he will come'; जैहौ, 'you will go', for आइहै, जाइहौ=H. H. आवेगा, जाओगे.

b. More rarely this ह combines also with the *a* inherent in the final consonant of a close root; giving, *e.g.*, such forms as करैहौं (=कर+ह+हौं) for करिहौं (H. H. करूंगा); सुनैहौ, मारैहैं for सुनिहौ, मारिहै, (H. H. सुनोगे, मारेंगे).

c. The following passages illustrate these future forms:—ऐसे सुंदरी ल्यायहौं, 'so will I bring a beautiful woman'; अब हुं या कौं मारिहौं, 'I will kill this (snake) immediately'; हम सों को करिहै सगाई, 'who will form an alliance with us?' बरषा ऋतु बीते घर जैहौ, 'when the rains are over you shall go home'; हम सबै भूखौं मरिहैं, 'we shall all starve to death'; या सों तुम्ह कैसे बैर करिहौ, 'with this (snake) how will you be at enmity'; सरग निवास करैहैं, 'they shall dwell in heaven'.

Rem. 1. In some Braj books printed under English supervision, these terminations हौं, है, etc., will be found separated from the preceding root. This seems to have arisen from a confusion of these terminations with the substantive verb. Similarly the terminations हि and हु of the cont. fut. are often printed separate from the root, having apparently been confounded with the emphatic particle. This not infrequent printer's error should be noted.

Rem. 2. Observe that there is no difference of signification whatever, between the two forms of the Braj future here given. They both alike express the absolute and unconditioned futurition of the action.

382. The Imperative, as in the standard dialect, agrees in form

with the cont. fut., except in the 2nd pers. sing. where the root only is used. But a form in हि is frequently used in poetry and archaic prose instead of the root, as या में यतन न करहि, 'do not labor in this'; चिन्ता मति करहि, 'do not be anxious'.

a. The Respectful forms commonly agree with those in High Hindí, except that, as usual, ए and ओ final become ऐ and औ. य is occasionally doubled; thus पीछे मारिय्यौ, 'afterwards kill (me)'. Occasionally ज is substituted for य in these forms, and ह before य or ज is sometimes lengthened. Examples are, सोकु छाड़िजै, 'abandon grief'; वा कौं बंधु जाणीजै, 'regard him as a brother'; यो कौं मारि खाईयै, 'kill and eat this'.

383. The tenses of the participles are all formed as in standard Hindí by combining the participles with certain tenses of the substantive verb; *i.e.*, for the Present tenses, हौं, etc., for the Past, हो, for the Presumptive, होऊंगो or ह्वैहौं, etc. Examples are, सर्प कहितु है, 'the snake speaks'; तू काहे तैं रोवत है, 'why art thou crying?'; वह वा कौं गोद में बैठाइयंतु है, 'he is seating him in (his) lap'; काल निकट आवतु है, 'death comes near'; हौं ठौर नाहि पायतु, 'I do not find a place'; रानी रोवति हो, 'the queen was crying'; हौं आयौं हौं, 'I have come'; उह आयौ होय, 'he may have come'; कछु दूरि तैं चल्यो हो, 'he had walked for some distance', etc., etc.

384. The passive construction of the Perfect tenses of transitives with the case of the agent, is regularly employed in Braj as in standard Hindí. But it should be noticed that while नैं is often used with the case of the agent, it is also often omitted, both in poetry, and, more rarely, in prose; and the noun or pronoun is used in its oblique form, where such a form exists. Thus, उन इक नगर बसायौ, 'he settled a city'; काग सबद कीयौ, 'the crow cawed'. In a French Braj translation of the *Hitopades*,* a special inflection of the substantive in this construction occurs, as, *e.g.*, सुसै कहि, 'the hare said',† where सुसै is the inflected case of the agent, from सुसा.

385. A number of common verbs assume peculiar forms in Braj which may be well noted here.

(1) The root of the substantive verb, होनौं, 'to be', in the 2nd form of the absol. fut., the infinitive in वौ, and the conjunctive participle, becomes ह्व. Thus, the absol. fut. becomes ह्वैहौं, ह्वैहै, etc.;

* Vid. Prof. De Tassy's '*Chrestomathie*', Paris, 1849.

† This is evidently identical with the Márwárí agent case termination. Vid. §132, *a.*

the infin. ह्वैवौ, and the conj. part. ह्वै, ह्वैकै, etc. In the perf. part. and all its tenses, भयौ, (masc. infl. भये or भए, fem. भयी, or भई,) is the common substitute for हुआ. The same form with only the change of ओ to ओ is universally employed in Kanaují, where it is even shortened to भ्यो or भो. In one place in a Braj work I have noted a perf. हूत, (Sk. भूत,) 'was', for H. H. हुआ. In another place occurs हुगे, 2nd plur. fut., for होगे.

(2) In the verbs दैनौं, 'to give', and लैनौं, 'to take', the Sanskrit roots दा and ला are substituted for दे and ले in the 2nd form of the future, the infin. in वौ, and in the perf. part. In the participle the final आ is shortened to अ. In the future and infinitive the radical आ combining with the union vowel ह, gives ऐ. Thus, the Braj forms of the above tenses of these verbs are as follows: inf. दैवौ, लैवौ, obl. form, दैवे, लैवे; fut. दैहौं, लैहौं, etc.; perf. part. दयौ, लयौ, obl. forms, दये or दए, लये or लए, etc. Thus, *e.g.*, we read, ता मैं तैं कछु तुम कौं दैहैं, 'we will give some of that to you'. Similar forms occur in Kanaují. Sometimes the vowel of union is omitted in the fut. of these verbs, and the root of the tense becomes द and ल. Thus, *e.g.*, सब सुख संपति लहैं, 'they will take all joy and wealth away'. Similarly ठाननौं, 'to appoint', makes the perf. part., ठयौ, fem. ठई, as in the following, विधाता नें यह ठई, '*Brahmá* has appointed this'. In one place in the *Prem Ságar* (Ch. I), we find a fut. 1st sing., दूहूं, for दैहौं, H. H. दूंगा, from देना, 'to give'; thus, मैं उस कौं दूहूं श्राप, 'I will curse him'.

a. In a Braj commentary on the *Bhakt Málá*, I have found, in a compound form, an imperative 2nd plur., दौ, from दैनौं, for देहु or देश्रौ, = H. H. दो; thus, यह सुता तिन कौं विवाहि दौ, 'give this daughter in marriage to him'. The form has evidently arisen by *sandhi* from दिश्रौ, from the root दि for दे.

(3) The verb करनौं, 'to do' or 'make', in Braj often forms its perf. part. regularly as कर्‌यौ, instead of कियौ, which also occurs. Similarly the Kanaují makes करो, for H. H. किया. In the fut. of this verb, besides the more common and regular forms, करिहौं, करिहै, etc., the Braj also has कैहौं, कैहै, etc., (for काहहौं, etc.,) from the root का, one of the Prakrit substitutes for कृ.* Thus, राज इंद्र कौ कैहौं, 'I will sway Indra's sceptre.'

(4) In the perf. tenses of the three verbs, देना, लेना, करना, we often find, besides the forms already mentioned, the irregular forms

* Vid. Vararuchi, Prák. Prak. VIII. 17.

दीन्हौ, लीन्हौ, कीन्हौ. or often, with ह dropped, दीनौ, लीनौ, कीनौ. Thus, पूरब जनम सुकृत कोऊ कीनौ । सो विधि यह दरसन फल दीनौ,* 'some one in a former birth has practiced virtue, hence *Brahmá* has given this vision as a reward'. From the root की, for कर, we also have a rare infinitive, कीनैं.

386. Besides the regular tenses corresponding with those of the standard dialect, the Braj, as also the Kanaují, Old Púrbí, and many other dialects, presents, in addition to the common regular analytic pres. imperf., formed by means of the participle and auxiliary, also a purely inflectional form of the same tense exactly agreeing in form with the contingent future. While not infrequent in prose it is especially common in poetry and proverbial expressions. It is occasionally used even in literary Urdú, in such common expressions, as خدا جانے *Khudá jáne*, 'God knows', etc. Examples of the Braj tense are,—जु पंडित होइ सो दुख सुख न मानै, 'he who is wise regards neither sorrow or joy'; उह सब कौं संग कुड़ावहि, 'he abandons the society of all'; पंडित तहां वेद उच्चरैं, 'there Pundits are reciting the Vedas'. This tense is very common in the *Prem Ságar*. Further examples will be found in the Syntax.

a. With this inflected present is combined occasionally, in Braj, the several persons of the pres. of the substantive verb, हूं, है, etc. Thus, *e.g.*, the following forms are found in the *Prem Ságar*:—मैं पहचानू हूं, 'I recognize'; दीपे है, 'it appears'; आवैं हैं, 'they come'. Further west, in Márwár, this becomes the rule. There seems to be no difference in meaning between this and other forms of the present. This idiom is even more common in the colloquial about Kanauj, than in common Braj literature. Thus we often hear, साहिब बुलावैं हैं, 'the *Sáhib* is calling'; हम आवैं हैं, 'I am coming'.

Rem. Misled by the less common occurrence of the present than of the future sense, in modern High Hindí, most grammarians hitherto have stated that the cont. fut. (Aorist of Forbes and others) is sometimes used in the sense of the present. It is, however, more accurate to regard the present as the original, and the future as the secondary meaning of the tense, which in fact is the worn-out remainder of the Sansk. pres. *Parasmai*.

387. Besides the above tenses, yet another is found occasionally in Braj prose and poetry, formed by the combination of the imperfect

* In Prof. Eastwick's edition of the *Prem Ságar, Anusvár* is added to the final vowel in this passage.

participle with the indefinite perfect, भयौ, of the substantive verb, होनौं. The nature of this tense may be best denoted by the term, *'Inceptive Imperfect'*. It indicates the subject as entering upon the action expressed by the verb. Examples are,—पीवत भयौ दही, 'he began to drink the sour milk'; तौ वे यह बात मैं विचारत भयौ, 'so he began to think on this matter'. Further illustrations will be given below, in treating of the old Púrbí dialect.

388. The Braj commonly adds आव to the root for the 1st Causal, and follows the standard dialect in adding वा (or वाव) for the 2nd Causal. But a long vowel in the root of the primitive is sometimes retained where High Hindí shortens it.

a. Many verbs which, in standard Hindí, make the causal irregularly in आल or ला, take the regular form in Braj. If the root end in a vowel, व or य is inserted before the causal affix आव. Thus, *e.g.*,—भूलनौं, 'to forget', makes भुलावनौं and भुलवानौं; बोलनौं, 'to speak', बोलावनौं and बुलवानौं; खानौ, 'to eat', खवानौं and खिलवानौं; पीवौ, 'to drink', पियावनौं and पिलवानौं. आव is very rarely in poetry shortened to अव; thus, in the *Prem Ságar* (Ch. LXIII) we have a causative form पुजवै; को पुजवै हिय हौंस हमारो, 'who will fill the desire of my heart?', where पुजवै is for पुजावै.

389. The Braj forms its passive with the verb जानौं, 'to go', precisely after the manner of the standard Hindí.

390. Very closely allied to the Braj is the Kanaují conjugation. ओ and ए are preferred to the Braj औ and ऐ; उ final is dropped from the termination of the imperf. part; य is only inserted before the termination ओ of the perfect tenses of pure verbs. करनो and मरनो form the perfect regularly from the root of the infinitive, making करो and मरो for H. H. किया and मुआ. For H. H. हुआ, 'became', K. has भयो or भओ like the Braj. The remaining details can be learned from the tables.

391. The dialect exhibited in the Bhagelkhandí N. T. (Bapt. Mission Press, Serampore, 1821) is related much more closely to the Braj in its conjugation than to eastern Hindí; and exhibits the peculiar construction of the case of the agent with H. H. transitive verbs, which is characteristic of all western Hindí. The infinitive ends in बो and the noun of agency in वारो or हारो. The future tenses correspond exactly to the Braj, except that ए and ओ are preferred to ऐ and औ; as, *e.g.*, in जेहौं, = Br. जैहौं, H. H. जाऊंगा, 'I will go'; पेहे, = Br. पैहै, H. H. पाएगा, etc. The imperf. part. ends in तु as in Braj, and the perf. in ओ as in Kanaují. व is however preferred to य before the termi-

nation of the perf. as in E. Hindí. Thus we have, *e.g.*, गवो, दवो, for H.H. गया, 'gone', and दिया, 'given'. भवो is regularly used for H. H. हुआ, 'become'. Quite peculiar is the termination कनाई in the conjunct. part, which is added to the root like के in H. H. य, however, is inserted before the terminations when the root ends in a vowel; thus we find सुनकनाई, जायकनाई,= H. H. सुनकर, जाकर. This termination is evidently connected with the Mewárí termination, कने, of the conj. part., to be noticed below.

392. As one general type of conjugation prevails throughout Rájpútáná, it will be convenient to treat Márwárí and Mewárí, etc., together, noting local differences as they occur.

Two general forms of the Infinitive prevail, the one in णो or णूं, the other in वो. Between these there appears to be no difference in meaning, but only in usage. Both forms are heard everywhere, but among the Mairs णो and णूं are much the more common. In W. Rájpútáná the final vowel of णो is usually dropped, giving, *e.g.*, वोवण for वोवणो, etc. But देणो and लेणो, retain the final vowel. Both णो and वो are used in an inflected form. वो is regularly inflected to वा, but णो is changed to णै, never to णा, and that only among the Mairs. The dat. postposition ए is never used after this inflected infinitive. Elsewhere if any inflected form be required, the obl. form in वा is used. Thus the Mairs would say, करणै ळो, करणै ऊं,=H. H. करने का, करने से, 'of doing', 'by doing'; but the Márwáris, करवा को, करवा सूं. So also in the 'Plays' we read, चेलो होवा आयो,=H. H. चेला होने आया, 'I have come to be a disciple'. But the standard form of the infinitive is also employed, as, in the Play of '*Dúngar Singh*', थैसा नहीं रहणे की आस, 'there is no hope of your remaining thus'.

a. The infinitive in णूं is used by the Mairs, in the Frequentative form of the verb only, where standard Hindí employs the perfect participle. Thus for the Frequentative verbs, जाया करना, मारा करना, 'to go often', 'to beat often', the Mairs say, जाणूं करणो, मारणूं करणो. The Márwáris also use the infinitive in the frequentative verb, but in the other form, saying, *e.g.*, जावो करणो, मारवो करणो. The infinitive in णुं (णूं) is however, employed in the 'Plays', in the same manner as the other forms; thus, in the 'Play' of '*Bharatrí*', मांनु कहणुं म्हारो, 'believe my word', *lit.*, 'my saying'. The infinitive in णो is sometimes used adjectively like the Urdú infinitive, and may therefore be inflected to णी to agree with a fem. noun, thus; रोटी पकावणी है, 'bread must be cooked'; and in an imperative sense in

'*Dúngar Singh*', देर नहीं करणी, 'make no delay'. But the infinitive in वो is never thus employed.*

393. The imperfect participle everywhere in Rájpútáná ends in तो, and the perfect participle in यो. But when the perfect participle is used adjectively, in Márwár the suffix ड़ो is added. Thus, from भणवो, 'to read', the perf. part. adj. is भण्योड़ो, = H. H. पढ़ा हुआ; from मारणो, 'to beat', माऱ्योड़ो, = H. H. मारा हुआ, etc., etc. Before this affix ड़ो, य of the termination is sometimes dropped, as in कीधोड़ो, = H. H. किया हुआ. To the imperfect and perfect participles, when used adjectively, is optionally added, either the perf. part., व्हियो, of व्हेणो, 'to be', or थको, or लगो †; as म्हैं छोरां ने आवतो दीठो, 'I saw the boys coming'; थांको भोला थकां को बाप मर गियो, 'their father died in childhood', etc.

a. Before the termination यो of the perf. part., ह is often inserted in the 'Plays'; या is also often written for यो. Thus, सूरज ऊगीया, 'the sun has risen'; राज ताकिया, '(I) have forsaken my kingdom'; कागद ले हुं आवियो, 'I have brought a paper (*i.e.*, letter)'.

b. When the participles are used as verbal nouns, or absolutely, ओ final becomes आं in the oblique form. Thus, मुलक में लियां फिरूं, 'I will take (thee) about the country'. So also, म्हारो माल मगावतां घड़ी न करसी जेज, 'he will not make an hour's delay in sending for my property'. But otherwise the oblique form ends in आ, sing. ओं, plur.

c. The various verbal forms are often disguised by meaningless enclitic additions. Thus we find ल्यावतास for ल्यावता, = H. H. लाता; छोड़ियासन for छोड़िया, = H. H. छोड़ा; देवुंर, for H. H. देऊं, etc., etc.

394. The Conjunctive participle exhibits several forms. (1) The root alone is used; or (2), ने is added to the root; as, *e.g.*, करने, मारने, = H. H. करके, मारके. Both of these are used throughout Rájpútáná. The former often occurs in the 'Plays'. In Mewár, the Conjunctive participle is formed (3) by adding ऊने to the root; as, *e.g.*, in सुणने, मारूने, = H. H. सुनके, मारके; or (4) by adding कूने to the imperfect participle, as in वाड़तोकूने, 'having cut', = H. H. काटके. (5) Again, in E. Rájpútáná, this participle is formed by adding र् to the root. Thus we have मार्, = H. H. मारके; व्हैर्, = H. H. होकर; खार्, = H. H. खाकर, etc., etc. This last form occurs in the 'Plays'; as, *e.g.*, पूगै

* Prof. De Tassy mentions an infin. in दो, as, *e.g.*, करदो, for करना. This looks like a Western form, and is therefore noted here; but I have no further information about it. † लगो is used chiefly in Mewár and Márwárá.

बैठर् पावसी, '(although) thou wilt eat (it), sitting in a corner'. (6) I have also heard repeatedly from a native of Rájpútáná a conjunctive participle formed by the suffix करियाण or करियाना, as, *e.g.*, सुणकरियाण, =H. H. सुनकर, 'having heard', etc. This is said to be also used in poetry, but I have not met with any example.*

395. The Noun of agency is formed by the suffix वालो, which is added to either form of the inflected infinitive. In this combination the infinitive in णो, inflected to णा, seems to be the more common, but the other form of the infinitive is also used, as in the following; म्हारो माल लूटवावालो, 'the robber of my property'. (Play of *Dúngar Singh.)*

396. The Márwárí tenses may be distributed in the same three groups as those of the standard dialect; though I doubt whether examples can be adduced of each of the twelve participial tenses. व is inserted before the terminations as in High Hindí, but much more freely. Thus, *e.g.*, it is constantly inserted after a vowel in the cont. fut., 1st sing. and 2nd plur.; as लावुं गंगा जल, 'shall I bring Ganges water?'; पवरज लेवो जाय, 'go and got tidings (of him)': also before the imperf. part. term., तो; as in होवतो, लावतो, =H. H. होता, लाता: also even after a short vowel in the perf.; as मैं लिवो फकीरी, 'I had taken up the life of a mendicant'. But in the perf. tenses य is more common. Thus, although we find हुवा in the 'Plays', =H. H. हुआ, हुयो is more frequent, as, *e.g.*, in हुयो सुसाण्यु, 'he became a *jogí*'. The common colloquial form of this word is व्हियो or व्होग्रो.

397. The terminations of the Contingent Future in Márwárí, Mewárí, etc. are, *Sing.* (1) उं or ऊं; (2, 3) ये; *Plur.* (1) आं; (2) ओ; (3) ये. A single example will suffice, in addition to those given above; मन आवै जठै उतरां, 'we will rest *(lit.*, alight) wherever it may please us', *(lit.*, 'may come into the mind'.)

398. Three forms of the Absolute Future prevail in Rájpútáná. Two of these are formed directly from the root by adding the following terminations, *viz.*:—

Terminations of the 1st Future.				*Terminations of the 2nd Future.*			
Sing.	1. स्यूं.	2. सी.	3. सी.	1. हूं.	2. ही.	3. ही.
Plur.	1. स्यां.	2. स्यो.	3. सी.	1. हां.	2. हो.	3. ही.

* I doubt whether the final र in the *5th* form of the conj. participle is any thing different from the enclitic र which sometimes, in the 'Plays' at least, is added also to other parts of the verb, as, *e.g.*, in देवुंर for देऊं, etc.

स्यूं and स्यो are sometimes corrupted to सूं and सो. The *3rd* form of the future is formed after the analogy of the future in standard Hindí; *i.e.*, by adding a syllable, *viz.*, लो (instead of H. H. गा), to the several forms of the contingent future. Like गा, this लो is inflected for gender and number, and therefore becomes ला in the masc. plur.; ली, fem. sing. and plur. But ला is sometimes used for लो in the masc. sing. Thus the full terminations added to the root are as follows:—*Sing.* (1) ऊंलो; (2, 3) ऐलो; *Plur.* (1) आंला; (2) ओला; (3) ऐला.

a. These forms appear to be substantially identical in signification, except that the future in लो is said to express a slight degree of dubiety. This future in लो is especially common about Jodhpúr. Further east, in eastern Márwár and Mewár, the 2nd form in हूं, etc., is chiefly used; while in Bundá, Kotah, along the river Chambal, and northward to Jaipúr, the future in स्यूं, etc., is the usual colloquial form. The use of this form of the future, therefore, is territorially co-extensive with that of the substantive verb छूं, etc. (§369) and, like that, appears to be the common literary form; while the other futures are used in the same districts as the substantive verb हूं, etc.

b. The following illustrations of the literary future in स are from the 'Plays'. पीछै पावां लास्युं, 'afterward I will bring (him) to (your) feet'; पूणै बैठर पावसी, 'thou wilt eat (it) sitting in a corner'; गोपी चंद सा पुतर होवसी, 'there shall be (to thee) a son like *Gopí Chand*'; सवो मिल चालस्यां, 'we all will go together'; जिस से होस्यो पार, 'by which you shall succeed'. The final *Anusvár* in these fut. forms, is often omitted in the text, but I judge it to be a printer's error. The 'Plays' do not, that I have noticed, give any examples of either of the other two futures.

399. The Imperative in the 2nd sing. consists of the root alone; and adds ओ to the root for the 2nd plur. as in High Hindí. When the root ends in a vowel, व is inserted before ओ; thus, थे डेरा लेवो उठाय, 'take up the tent'; जावो वाई, 'go, mother!'. In a few words, final ए in the root is often hardened to य before ओ; thus, ल्यो तरवारां हाथ मैं, 'take swords in the hand'; रसता वता दयो, 'point out the way'. Occasionally in the 'Plays', the 2nd sing. terminates in ऊं; thus, कयो हमारो मानूं, 'mind my word'.

400. In the Respectful forms of the imperative, the 'Plays' exhibit the terminations जो or ज्यो, and जे or ज्ये. These ज forms are added not only to a few verbs, as देना, लेना, etc., as in standard Hindí, but to

all verbs whatever, even when the root terminates in a consonant. The form in ज्यो or जो, at least, is used even with the sing. of the 2nd pers. pronoun. Examples of these forms occur in the following:—कागद वांचत आवज्यो, 'immediately on reading the paper, come!'; थे सुणजो सोरदारां, 'hear ye, chieftains!'; तू मत जेज लगाजे, 'make thou no delay'; पावां ल्याज्ये मारै, 'bring (him) to my feet.

a. In the colloquial, the respectful forms of the imperative are जै or ईजै, and जो or ईजो. Thus from जीमणो, 'to eat', the respectful forms are जीमजै or जीमीजै, and जीमजो or जीमीजो. In the 'Plays', also, ई is sometimes inserted before the termination; thus, थे जेज करीज्यो नाहि, 'make you no delay'.

401. In the tenses of imperfect action, the imperfect participle alone is used, as in standard Hindí, for a past contingent tense, and not unfrequently in the 'Plays', as a present tense; as, *e.g.*, सिध होय सो नही रवता, 'he who is perfect, dwells not (here)'.

402. But the Present imperfect is regularly formed, both in the colloquial and in literature, by adding to the forms already noted in the contingent future, the several persons of the present of the substantive verb, either of the छ or the ह series. Illustrations are;—जोगी अलप जगावै है, 'a *jogí* is calling '*Alakh*'!'; तुं क्युं भेजे छै लैर, 'why dost thou send (me) afterward?'; बणियां क्यूं घालो छो हाथ, 'why do you lay hands upon the merchant?'; क्युं पावो छो जैयर, 'why do you eat poison?'.

a. The auxiliary is often omitted, especially when several verbs occur in the same construction, in which case the present imperfect has the same form as the contingent future. Thus, in the following, both the first and the second verbs are to be regarded as present imperfects; बोन बजावै नाद सुणावै पड़ो छै मैल कै बार, 'he is playing the lute, singing a song, standing without the palace'. Similar is the verb in the following; मुज कुं क्या फरमावो, 'what do you command me?'.

403. The formation of the Past imperfect is analogous to that of the present, except that the auxiliary past tense, हो or छो, of the substantive verb, is added, both in the sing. and plur., to that form of the verb only, which is found in the 3rd sing. of the contingent future. Thus, for the H. H. मैं सुनता था, we have हूं सुणै छो, 'I was hearing'; similarly, for तुम क्या करते थे, 'what were you doing?', थे कांई करै छा or करै हा, etc.

a. These forms are colloquial throughout Rájpútáná, but the tense is sometimes also formed as in High Hindí, by adding the past tense of the substantive verb (छो or हो) to the imperfect participle.

404. The tenses of the Perfect are all formed with the perfect participle in combination, when necessary, with the various tenses of हुणो (होना); and transitive verbs construe these tenses with the case of the agent, taking the object either in the nominative or dative, exactly as in High Hindí (§ 332). Thus in the following we have both the active and passive construction: सुपुनुं आयो रैन मेंस थांको उड़तो देख्यो सीस, 'a dream came in the night,—I saw (thy) head flying'. The following are illustrations of the more common tenses: म्हैं थ नै मेल्यो छो, 'I had sent thee'; ऊ घोड़ै चढ़्यो हुलो, 'he must have mounted (his) horse'; कण उण नै माऱ्यो होसी, 'some one must have struck him'.

405. The irregular verbs mentioned at § 311, are irregular also in the Rájpútáná dialects. In W. Rájpútáná, करणो, 'to do', makes its perf., कीधो, कीदो, or कऱ्यो; लेणो, 'to take', perf., लीधो and लीदो; देणो, 'to give', perf., दीधो and दीदो. So also, खाणो, 'to eat', makes the perf., खाधो.* मरणो, 'to die', makes its perf., मऱ्यो or मूच्यो. But in the 'Plays' and in E. Rájpútáná, करणो, लेणो and देणो, make the perfect in नु or ना, fem. नी, as will appear from the following passages: भायां कीनी गाफली, 'my brothers have been careless (*lit.*, done carelessness)'; लीनो फकीरी, (I) have taken up the life of a *faqír*'; दुष सुष दीनु राम जी, '*Rám Jí* hath given sorrow and joy'. जाणो, 'to go', makes the perf गीयो.

a. Besides the verbs that are usually irregular in all the Hindí dialects, all verbs of which the root terminates in ह, often lose that letter before the various verbal terminations and thus appear as irregular. Thus the perf. of the verbs कहणो, 'to say', रहणो, 'to remain', बहणो, 'to flow', becomes कयो, रयो, बयो, as in the following: कयो हमारो मान, 'regard what I have said'; कातिक मास रया अलूणा, 'in the month of *Kátik* we remained without salt'; नीर बयो थारा नैण में, 'water has flowed in your eyes'. Sometimes the य of the termination is doubled in compensation for the loss of ह; thus, जो मेरा कय्या माने, 'if thou regard my word'. Sometimes, again, व is inserted in the hiatus caused by the elision of ह, giving such forms as कवो, = कहा; रवतो, = रहता; etc., etc.

* These perf. forms in धो and दो are well illustrated by such archaiç Hindí perfects as दद्धिय, 'given', लद्धिय, 'taken', cited by Mr. Beames from *Chand*, who has also दिद्धो and दीधौ, = दिया and किद्धो, = किया. (Journ. As. Soc. Beng., Part I. No. II, 1873).

Thus, we have, *e.g.*, कुसी रवो, 'remain in happiness'; कवो वात, 'say the word'; सेा नहीं रवतो इस नगरी कै मांई; 'that (man) dwells not in this village'; वेा वी मरद कवता था, 'that man also was saying'. Sometimes in the imperative, ह being dropped, the concurrent vowels are united, so that we have कौ for कहेा, and रौ for रहेा. Similarly, कै stands for कहि, and वै for वह or वहि, as, *e.g.*, नदी वै जावै, 'the river flows away'.

406. Causal verbs in Márwár and Rájpútáná generally, are formed as in Braj, by adding आव to the root for the 1*st*, and वाव for the 2*nd* causal. A long vowel in the root of the primitive, is shortened as usual before the heavy affix. These forms therefore require no further illustration. But a few verbs with monosyllabic open roots shorten a final long vowel in the root, and insert र before आव for the 1st causal. Thus देणा, 'to give', makes its 1st causal, दिरावणा, and लेणा, 'to take', लिरावणा; as, *e.g.*, मैं जोग लिरावुं, 'I will cause (him) to take up *jog*'; *i.e.*, 'to become an ascetic'. Alternative forms, दवावणा and लवावणा, also exist.

a. Verbs with ह final in the root drop this ह before the causal terminations, as in the primitive conjugation; thus we have the following examples: वचा दियो पाणी, 'the water caused (all) to flow away'; म्हूं राजा कवावतो हूं, 'I am called a king'.

407. The colloquial Márwárí west of the Aravallí hills is distinguished by a regular passive derivative verb, the root of which is formed by adding the syllable ईज to the root of the primitive. Roots containing a long vowel shorten that vowel before this affix. Verbs which take र before the causal, insert it also before the passive affix. Thus, to illustrate, from करणा, 'to do', is derived the passive, करीजणा, = H. H. किया जाना, 'to be done'; from खावणा, 'to eat', the passive खवीजणा, 'to be eaten'; from लेणा, 'to take', and देणा, 'to give', the passives, लिरीजणा, 'to be taken', and दिरीजणा, 'to be given'. Even neuter verbs may take this passive form. Thus, we have from आवणा, 'to come', the passive अवीजणा. In the case of such verbs, however, the passive is only used impersonally in the 3rd masc. sing. These passive verbs are conjugated throughout like regular primitive verbs. Thus, म्हें सूं अवीजै नहीं, = H. H. मुझ से आया नहीं जाता, 'it is not come by me', *i.e.*, 'I cannot come'; म्हूं मरीज्यो, 'I was beaten'; थैं मूं नहीं खवीजैलो, 'it will not be eaten by you'; *i.e.*, 'you will not be able to eat it'. These forms are rarely heard east of the Aravallí hills.

408. In the dialects of W. Rájpútáná the various forms of Intensive compound verbs, explained §§347–350, are but rarely used. Instead of these forms, परो or परो is prefixed to the verb. Thus, for मार डालना, the Márwáris say, परो मारणा;

for चला जाना, 'to go away', परो जावणो; for उठ जाना, 'to rise up', परो उठणो. But when the action is regarded as terminating with, upon, near, or for the agent, वरो is used instead of परो. Thus, वरो लेणो, 'to take for one's self, = H. H. ले लेना, etc. These compounds with वरो therefore approximate in use to the middle voice in Greek. परो and वरो are inflected to परा and वरा, obl. masc., and परी and वरी, fem., to agree with the subject of neuter verbs, or with the object of transitives. Examples are, थूं वरो जा, or (fem.) थूं वरी जा, = H. H. तू चला जा or चली जा. But with a transitive verb, in *any* tense these must agree with the object. Thus, ऊ पोथी वरी लेवै, 'let him take the book'; (*i.e.*, for himself)'; हूं पोथी वरी लेऊं हूं, 'I take the book (for myself)'; ऊ पोथी परी देवी, 'he will give the book away', etc.

a. In Márwár, when the imperf. part. of any verb is combined with रहना, as in Continuative compounds in standard Hindí, the combination has, not a continuative, but a *negative* sense. Thus, in the Rájpútáná colloquial, गातो रहणो, is not 'to continue singing', but 'to be kept from singing', 'not to sing'. So, again, कीवाड़ जड़ दो कै मनष माहै आता रहै, is 'shut the door that the people may not come in',—not 'may continue to come in'.

409. Before leaving these Rájpútáná forms, we may briefly indicate a few peculiar forms of the Rájpút bard *Chand*, as noted by Mr. Beames. (1) The imperf. part. occasionally ends in न्त; as, *e.g.*, हुवन्त, रहन्त, = H. H. होता, रहता. (2) The perfect termination, इयो (इयौ), is transformed into इव or एव, as, *e.g.*, भ्रमेव, 'wandered', for H. H. भ्रमाया; बुल्लिव, 'spoke', = H. H. बोला, etc., etc. (3) The final आ of हुआ is sometimes shortened, thus, हुअ; हुऐ is used as a conjunctive participle. (4) For दीनौ, 'given', and कीनौ, 'done', दिन्नौ and किन्नौ occur. (5) The conj. part. is sometimes made to terminate in इयै, as, *e.g.*, in कियै for H. H. करके.

410. The verb in the Himalayan dialects of Garhwál and Kumáon presents in some respects a suggestive resemblance to the Márwárí conjugation. Thus, the auxiliary substantive verb has छ for its radical consonant; लो, (fem. ली,) instead of गा, is in many places the termination of the future; न in the infinitive, as elsewhere, is changed to ण. इ final in a root is very commonly rejected and the concurrent vowels combined; but the consequent *sandhi* is to औ and not ऐ, as in G. रौणो for H. H. रहना; so that उ, instead of इ, appears to be preferred as a vowel of union before the infinitive termination. But with these resemblances, there also are some variations from the Márwárí type. Most noticeable is the imperf. part. which, as in Panjábí, often ends in दो or न्दो, plur. दा or न्दा, instead of ता, ता. The तो forms, however, are also uesd, also sometimes retaining the ancient न before त, as in बरषन्तो, 'raining';

for H. H. बरसता. In the tenses of the imperf. part. of some verbs with a vowel final in the root, Kumáoní rejects the participial termination before the auxiliary, and shortens the final radical vowel, giving, *e.g.*, दि छ, for H. H. देता है, 'he gives'. The fut. term., लो, in Garhwálí is often added, not to the cont. fut. terminations, but to the root. I have sometimes heard the negative particle interposed between the cont. fut. and this suffix लो, thus; एनी छूइं ओइ न लो, = H. H. ऐसी बात नहीं होगी, 'such a thing will not be'. Of the two Garhwálí forms often given in the 'Tables' the first belongs to Tírí, the second is used further east. The causal affix आव is softened to औ; giving, *e.g.*, from the intransitive verb, बगाणो, 'to float', the causal बगौणो.

Conjugation in the dialect of the Rámáyan, and other Eastern dialects.

411. In the old Púrbí of the *Rámáyan*, as in all archaic Hindí poetry, the tense-system is not so fully developed, nor are the distinctive characteristics of the various tenses always so distinctly marked as in modern High Hindí. But on the other hand, we find a great variety of terminations, and some tenses which are unknown to the modern form of speech. We begin with the tenses corresponding, at least in a general way, to those of the standard dialect.

412. The Infinitive or Gerund presents two forms analogous to the two in Braj, *viz.*, one in न, and another in ब. Examples are, जब तोहि कहा देन बैदेही, 'when (he) told him to give up *Vaidehí*'; बिनु सिय राम फिरब भल नाहीं, 'it is not well to return without *Rám* and *Sítá*'. The inflected forms also occur; as, *e.g.*, अस न होने, 'it is not so to be', = H. H. नहीं होने का; मैं तव दसन तोरिबे लायक, 'I am able to break thy teeth'.

413. The Imperfect participle is formed by adding त only to the root; as from बिलोकन, 'to behold', बिलोकत, 'beholding'. This is often, though not invariably, inflected to ति for the fem.; as in लगावति from लगावत = H. H. लगाती. There is no other inflection. In the following we have the longer Braj participle in तो; धेनु मन भावतो पय स्रवहिं, 'the cow drops milk gratifying to the heart'.

414. The Perfect participle regularly consists of the root alone; to which इ is added in the fem. only. Thus from कहन, सुनन, come the perf. participles, कह, सुन, fem., कहि, सुनि. But the longer H. H. forms in आ and ई are frequently used where the metre may require it. In the case of verbs with roots in आ, the व which in the standard dialect has only been retained in the tenses of the future, maintains its

place before *a* or *á* in the perf. part. also; thus we have गावा, 'sung', for H. H. गाया; आव or आवा, 'come', for H. H. आया. But the common forms in या also occur.

415. The Conjunctive participle is regularly formed by adding इ to the root; thus, तोहि देखि सीतल भइ छाती, 'seeing thee, (my) breast has become cool'. As in the case of all short final vowels, this इ may be lengthened *metri gratiâ*. This is especially common at the end of a line; as, बैठेउ सभा अस खबरि पाई, 'receiving such news, the assembly sat down'. Much less frequently we find the Braj form in कै, after इ as a union-vowel; as, मुनीसआयसु पाइकै, 'receiving the great sage's command'. The root alone is occasionally used; and the final inherent *a* may be lengthened *metri gratiâ*, as in the following, where चीन्हा is not the perfect, but the conjunctive participle; सुफल जन्म माना प्रभु चीन्हा, 'recognizing the lord, he regarded his birth as having borne good fruit'.

416. For the Noun of agency, the affix वार, (plur. वारे, fem. वारि,) is added to the root, as in the following; ते एहि ताल चतुर रखवारे, 'these are the watchful guardians of this lake'.

417. The *Rámáyan* exhibits forms of the Contingent Future identical with the longer Braj forms; *viz.*, *Sing.* (1) ऑं or ओं; (2, 3) हि; *Plur.* (1, 3) हिं; (2) हु. For the longer forms with ह, ए, ऐ, and एं, ऐं, are sometimes used. Examples are;—पावक जरौं, 'I could burn in the fire'; केहि मगु जाहीं, 'by what road shall we go?'; को कहै, 'who can tell?'. य is sometimes inserted after इ final in a root; as, जौलौं जियौं, 'as long as I live'.

a. But instead of these final diphthongs, their elementary vowels often appear; as, *e.g.*, जौ मैं करउं रसोई, 'when I prepare food'; कोचइ मिलइ, 'it mingles with the mud'. The final vowel of these forms, again, *metri gratiâ*, is often lengthened; as, जो अपने अवगुन सब कहऊं, 'if I should tell all my faults'; अन्न सो जो जो भोजन करई, 'whoever may eat that food'.

b. Before उं. in the 1st sing., ए ĕ is sometimes inserted; thus, तुम्हहिं सुनाएउं सोइ, 'that same I will make known to you'.

c. Or, again, the final diphthongs, ए, ऐ, are reduced to their cognate vowel, इ, as in चाहि for चाहै, and especially in the substantive verb; thus, जो आयसु होइ, 'if the order be'.

d. This final इ, again, is often dropped, leaving the 2nd and 3rd sing. in form like the root; as, अधम सो नारि जो सेव न तेही, 'base (is)

that woman, who will not serve her'; सेा किमि सेाव, 'how could he sleep?'. And this final *a*, again, may be lengthened, *metri gratiâ*, giving a form identical with the H. H. perf. part.; as, मास दिवस महँ कहा न माना, 'if in a month's time thou obey not what is told (thee')'; जाकर नाम मरत मुख आवा, 'whose name, (if it) come into the mouth of one dying'.

e, For ए of the 2nd and 3rd sing., य or इय is sometimes written; as, सपनेहु सुनिय न वेद पुराना, 'not even in a dream might one hear *Ved* (or) *Purán*'. उ is sometimes substituted for ए in the 2nd and 3rd sing.; as, जेा अस हेाउ, 'if it be so'.

f. Finally, for हि, we often find the older form, सि; as, जेा तैं चहसि, 'if thou wish'; तेहि न भजसि मन मंद, 'wilt thou not worship him, O dull heart?'. Sometimes सु is substituted for सि.

418, Besides the above forms, I have found in archaic eastern Hindí, a conjugation of this tense with व as the characteristic letter, to which the regular terminations are then added; thus, *Sing.* (1) वौं, (2, 3) वै; *Plur.* (1, 3) वैं, (2) वौ or वेा. With these *v* or *b* forms, as well as those (to be hereafter noticed) of the abs. fut., may be compared the Bangálí fut. terminations, *ibo, ibá* or *ibe, iben*.

419. It may be observed, finally, that although, very often, the forms above noted indicate, in the *Rámáyaṇ*, a degree of dubiety, and for the certain futurition of the event, the forms of the absolute future, as given in § 420, are preferred, yet now and then these forms are unquestionably used where there is no contingency intimated. Thus, सब दुख मिटहि राम पद देखे, 'all sorrow will cease on beholding the feet of *Rám*'; भरतहि समर सिखावन देउँ, 'I will give *Bharat* instruction in war'; प्रभु भंजहिं दारुण विपति, 'the lord will remove the terrible calamity'; विकल हेासि तैं कपि के मारे, 'thou shalt be distressed because of a monkey'. But illustration of this belongs rather to Syntax.

420. The Absolute Future exhibits three varieties of conjugation, of which ग, ह, and व are, severally, as the characteristic letters.

(1) The ग forms are not often used. The suffixes, गेा, etc., are added commonly to the longer forms of the cont. fut.; as, *e.g.*, अभय करहिंगे तेाहि, 'he will make thee free from fear'; या केा फल पावहुगे आगे, 'of this thou shalt receive the fruit hereafter'. But as these forms will be quite familiar to the student of the *Rámáyaṇ*, further illustration is not required.

(2) The *2nd* form of the conjugation of the absolute future

exhibits the following terminations; *Sing.* (1) हौं; (2, 3) हहि; *Plur.* (1, 3) हहिं; (2) हहु. As in Braj, ह is sometimes used as a union-vowel before these terminations; whence after आ final in a root, we have, by *sandhi*, ऐ. Illustrations of these future forms are;—काज मैं करिहौं तोरा, 'I will do thy work'; लै जैहौं तुम कहं, 'I will carry you off'; आचरजन मानिहहिं, 'they will believe the wonders'; मोहि राज ... दैहहु जबहीं, 'when you shall give me the kingdom'; हंसिहहु सुनि हमारी जड़ताई, 'you will laugh, hearing my foolishness'.

Of this general type of conjugation there are several variations:—

a. सि appears for हि; as, पछितैहसि अंत अभागी, 'O luckless (woman)! thou wilt repent it in the end'. Analogous is हेसु for हहि, as in the peculiar form, दिहेसु,=H. H. देगा; thus, तिन्हे दिखाइ दिहेसु तैं सीता, 'to him thou shalt show *Sítá*'.

b. The first ह is sometimes rejected; thus, उभय न देखिअहि, 'if one shall regard neither', *lit.*, 'not regard both'.

c. ह having thus been rejected, य is sometimes inserted: as, कौतुक प्रात देखियहु मोरा, 'in the morning you shall see my exploits'.

(3) The *3rd* variety of the absolute future is formed by simply adding ब to the root in all persons and numbers. This, it may be observed, is an extremely common form in the modern eastern colloquial dialects. Examples of its use in the *Rámáyaṇ* are;—चौथे दिवस मैं मिलब आई, 'the fourth day I will come and meet (you)'; सुनि सुख लहब राम बैदेही। अनुचित कहब न पंडित केही, 'hearing this, *Rám* and *Vaidehí* will obtain joy, nor will any wise (man) call it wrong'.

Variations from the general type occur as follows:—

a. After आ final in a root, उ or इ is sometimes, but not necessarily, inserted; thus, जाब जहं पाउब तहीं, 'where I shall obtain that same, there shall I go'; तौ तुम दुख पाउब, 'then you will find sorrow'; फुलाइब गालु, 'thou wilt puff out the cheek'. So also, more rarely, after a consonant; as, पुरउब मैं अभिलाष तुम्हारा, 'I will fulfil thy desire'.

b. For ब, बि occasionally occurs; as, मैं मारबि काढ़ि कृपाना, 'drawing the sword I will kill thee'.

421. The Imperative exhibits two forms of conjugation; the one, identical with that of the contingent future; the other, with that of the absolute future in ब. In both the ह and the ब forms we find many of the same variations as have already been noticed in the contingent and absolute futures.

(1) Examples are, of the ह (स) forms;—पावउं मैं तिन्द करि गति घोरा, 'may I obtain their terrible fate'; जिय मानसि जनि ऊना, 'do not lose heart'; करसि जनि चिंता, 'be thou not anxious'. Before सि, ए (ĕ) may be substituted for *a*; as, सेा रचेसि उपाऊ, 'contrive that plan'. एसु also occurs; as, परखेसु मोहि एक पखवारा, 'try me for a fortnight'. Or, eliding ह, in the 3rd sing., ऐ may be the termination; as, आचरज करै जनि कोई, 'let no one wonder'. The most common termination in the 2nd sing. is उ; thus, देखु तैं जाई, 'go thou and see'. The same termination is found in the 3rd sing.; as, राज कल्पसत होउ, 'may (mine) be a reign of a hundred *kalpas*'. As in the cont. fut., the final vowel may be reduced to *a*, so that the root alone appears in both the 2nd and 3rd sing.; thus, मोहि जान न कोई, 'let no know me'. In the 2nd plur., हु is the common termination; as, प्रभु चरित सुनावहु मोही, 'tell me the deeds of the lord'; तजहु खोच, 'cease (your) anxiety'. But ए (ĕ) is very often substituted for *a* or inserted before हु; as in पद पंकज गहेहु, 'clasp (his) lotus feet'; मासदिवस महं आयेहु, 'come in a month's time'. And ह is sometimes rejected; as in करउ सेा वेगि जेा तुम्हहिं सोहाई, 'do quickly, what may seem good to you'. The 1st and 3rd plur. regularly end in हिं (हीं); thus, तव चरन हम अनुरागहीं, 'let me love thy feet', where हम is used for the sing., मैं.

(2) The Imperative, may also, like the absolute future, terminate in व throughout, ह or उ being optionally inserted before this termination. Thus, सेा जानव सतसंग प्रभाऊ, 'know (that) it (is) from the virtue of good association'; मनोरथ पुरइव मोरी, 'fulfil my desire'. वि or वी may be used for व; as, करवि पाय परि विनय, 'make entreaty, falling at his feet'; आनवी जानकी, 'bring *Jánaki*'. More rarely वेा is used, in the 2nd plur. only; as, अपराध छिमवेा, 'pardon (my) transgressions'.

422. The Respectful form of the imperative commonly ends in य or इय; as, विनय करिय सागर सन जाई, 'go and make entreaty of the ocean!'; हम कहुं परिपालय, 'be pleased to take care of me'. From this form, the letter य is sometimes omitted; as, तुम नीकि उपाय करिअ, 'devise a good plan'. Sometimes ए or ऐ is added as in Braj and High Hindí.

a. For the forms in य, the older forms in ज are occasionally used, not only as in High Hindí, after roots ending in ई or ए, but even after consonants, as in Braj and Márwárí; thus, तेहि अभय करीजे, 'make him free from fear'; जियाये जीजै, '(if he) preserve thee alive, live'.

To this termination in जे, हु is also sometimes added ; as, रावन कर दीजेहु यह पाती, 'give this letter into the hand of *Rávan*'.

423. The Present Imperfect, in the dialect of the *Rámáyaṇ*, occurs under two general forms ; the one, like the inflected present previously noted (§ 386), is precisely identical in form with the contingent future ; the other is formed by the imperfect participle, either alone, or, as in standard Hindí, in combination with the pres. tense of the substantive verb.

a. There appears to be no difference in signification between these two forms of the tense, except that the participial form is restricted in use to denote an action as occurring in the actual present; whereas the inflected form is extended, as will fully appear in the Syntax, to comprehend all *imperfect* or *incomplete* action, not only in the present, but also in the past and future.

424. The first or inflected form of the Imperfect, exhibits all the variations from the general type, which have been noted in the case of the contingent future. It will not be necessary to refer to these again in detail ; the following examples will abundantly illustrate the various forms. करउं एक विस्वास, 'one faith I hold'; वंदौ सब के पद कमल, 'I salute the lotus feet of all'; न जानहि मोहि सुरारी, 'dost thou not know me, the enemy of the gods ?'; फूलै फलै न बेत, 'the reed neither blossoms nor bears fruit'. सि is especially common as the termination of both the 2nd and 3rd sing., and before this, ए may be inserted ; thus, करसि पान, सोवसि दिन राती, 'thou drinkest and sleepest day and night'; कहेसि संसय, 'he declared (his) doubt'. In the following the 3rd sing. termination is ह (*metri gratiá*, ई); देह दिनहि दिन दूबरि होई, 'day by day (his) body becomes thin'. य commonly occurs as the 3rd sing. termination after a radical आ, and also in the following ; मन संकुचय न, 'in (her) heart (she) shrinks not'. ह may precede य in the same form. उ also occurs in the 2nd and 3rd sing.; as, जो वर मांगु देउं, 'the gift thou askest, I bestow'; अगम लागु मोहि, 'difficult it is to me'. Finally, the root alone is found in the 2nd and 3rd sing. ; thus, तेहि बिनु मोह न भाग, 'without that, illusion flees not away'. The final *a* is lengthened in the following'; जीव नित्य केहि लगि रोवा, 'the soul is immortal,—why weepest thou ?'. Of the plural the following are examples :—1*st* pers., बिनय हम करहीं, 'we make our supplication'; 2*nd* pers., करहु कवन कारन तप भारी, 'why are you doing (this) heavy penance ?'; 3*rd* pers., जे पर दोष लखहिं, 'who gaze upon another's fault'. In the

following, one of the first two verbs must be rendered as a present, the other, as contingent future; जे देखहिं देखहिं जिन्ह देखे, 'who see, shall see, who have seen'.

425. In the following passages, the imperfect participle alone is used as a present tense:—जो अवलोकत लोकपति, 'who beholds the lord of the world'; मनहुं जरे पर लोन लगावति, 'she, as it were, applies salt to a burn'.

a. But to this the pres. of the substantive verb is occasionally added, as in standard Hindí. Examples are;—धर्म्म मैं जानत अहऊं, 'I understand religion'; निसि दिन देव जपत हहु जेही, 'whom, O divine one, you worship night and day'; मोरि करत हहिं निन्दा, 'they deride me'.

426. Besides the common form of this participle we also find the older form in न्त used as a present tense; thus, सब संत सुखी विचरंत मही, 'all the holy walk happy on the earth'. The final vowel is sometimes lengthened; as, सापत ताड़त पुरुष कहंता, 'cursing (and) upbraiding, men say'. It is also found in the writings of *Kabír*, as in the following from the *Sákhí*; ज्यों ज्यों नर निधरक फिरे त्यों त्यों काल हसंत, 'by so much as man goes about unconcerned, by so much Death laughs'.*

427. The *Rámáyaṇ* exhibits a Past Conditional tense derived from the imperfect participle. To form this tense, in the 1st sing., उं, and in the 2nd plur., हु, is added to the imperfect participle. I have noted no special terminations for the other persons. Before the above tense-endings ए (ĕ) is commonly inserted; thus, पितहि खाइ खातेउं पुनि तोही, having eaten thy father, I could then eat thee'. For ए, इ is employed for the fem., as in the following, where, in the first stanza, इ is omitted before उ in the 2nd plur.; जौ तुम मिलतेउ प्रथम मुनीसा। सुनितिउं सिख तुम्हारि धरि सीसा, 'had you met me first, great sage, I bowing my head, would have heard your advice'. ए, again, is sometimes hardened to य, and ओं or औं substituted for उं in the 1st sing.; thus, जौं जनित्यौं बिनु भट भुइं भाई। तो पन करि होत्यौं न हंसाई, 'had I known that the earth had become destitute of warriors, then I had not (by) making (this) decree become a laughing-stock'. One more example will suffice; जौ तुम अवतेहु मुनि की नाईं। पद रज सिर सिसु धरत गुसाईं, 'had you come like a sage, the youths had placed, O lord, the dust of your feet upon their heads'.

* This old form of the pres. imperfect is still heard in the colloquial of interior Garhwál, where, for example, I have heard a villager say, पानी ऊपर तैं नाहिं बरखन्तो, *lit.*, 'water rains not from above'. *Vid.* § 410.

428. For the Past Imperfect no separate form occurs, except in the following, where रह is used instead of था, as noted at § 371 ; मन जुगवत रह नृपनिवासू, '(his) heart was keeping guard at the womens' apartments'.

429. The tense mentioned under § 387, as an Inceptive Imperfect, is much more common in the *Rámáyaṇ* than in Braj prose. Examples are ;—गाड़त क्षेत्र मध्य तहं भये, 'they began to bury (it) there in a field'; पूछत भये, 'they began to inquire'.

430. The Indefinite Perfect is commonly employed in the *Rámáyaṇ* to express action completed, whether in the past, present or future. The compound participial forms employed in the standard dialect to express the various temporal and modal modifications of such completed action, very rarely occur. The most of them, indeed, are quite unknown. As in the case of the imperfect, two forms of the perfect tense occur, the one consisting merely of the participle, the other, inflectional.

431. The participial form of the perfect differs from that of the standard dialect, precisely in the same manner as the imperfect participle ; *viz.*, by the shortening of the final long *á* to *a*. Thus, for कहा, 'said', we have कह, for रहा, 'remained', रह, etc. This is inflected to ह for the fem., giving, *e.g.*, such forms as सुनि, मानि, for H.H. सुनी, मारी. But the final ह is often lengthened for the sake of the metre. Further examples are ;—गिरिवरगुहा पैठ सो जाई, 'he went and entered a cave in a great mountain'; कह सुग्रीव सुनहु, '*Sugrív* said, Hear !'.

a. In the masc. plur. the inflection ए is very often assumed, so that the form of this tense thus frequently becomes identical with that found in the standard dialect.

b. Observe, that after roots in आ or ओ, व is commonly inserted ; as, मैं काह नसावा, 'what have I destroyed ?'; महि मारि गिरावा, 'he struck him to the earth'.

432. It may be well here to call especial notice to the exceeding ambiguity of many verbal forms in the *Rámáyaṇ*. What with the extreme attrition of many once distinct forms, and the frequent prosodial modifications of final vowels, one and the same form has come to represent several different parts of the verb. Thus, *e.g.*, मार may be 2nd or 3rd sing., of the cont. or abs. fut., or of the imper. or pres.; or 1st, 2nd or 3rd sing. perf. कहि, again, may be, 2nd or 3rd sing. of the cont. or abs. fut., or of the imper. or pres.; or 1st, 2nd or 3rd fem. perf., or the conj. participle ; or, again, it may be used to represent the H. H.

perf. part. masc. in the passive conjugation, as, *e.g.*, **कछु कहि न जाई**, 'it cannot at all be told'. **देखी**, again, may be 1st, 2nd or 3rd fem. of the perf., or it may be the conj. part. **देखि**, with the final vowel lengthened *metri gratiâ*. This remark will be abundantly illustrated by referring to the citations made in the preceding and the following paragraphs.

433. In the case of active transitive verbs, the passive construction mentioned § 332 (1), is often employed; *i.e.*, the verb is made to agree, not with the subject, but with the object of the action in gender and number. As **ने** does not occur in this dialect, the subject, noun or pronoun, is simply put in the inflected form, where such form happens to exist. But as no nouns are inflected in the sing., it comes to pass that very often, (as where, *e.g.*, subject and object are both masc. sing.,) the construction is in outward form identical with the active construction of intransitive verbs. Examples are, of intransitive verbs;—**भरोस जिय आवा**, 'confidence came to (her) heart'; **निसरी रुधिर धार**, 'a stream of blood issued'; **भूपगृह आये**, 'they came into the king's house'. Of transitive verbs, examples are;—**जो प्रभु बिपिन फिरत तुम देखा**, 'that lord whom you (sc. *Párvatí*) saw wandering in the forest'; **भगति तैं मांगी**, 'thou hast asked piety'; **जिन्ह मोहि मारा ते मैं मारे**, 'I have beaten those who have beaten me'.

434. Besides the more common passive construction of this tense in transitive verbs, the active construction also very often occurs, after the regular idiom of all the modern eastern dialects. Thus, **बेलपात ... तीनि सहस संवत सो खाई**, 'for three thousand years she ate the leaves of vines',—where the reference is to *Umá*, afterward the wife of *Shiv*. Similar is the construction in the following; **कोउ कह जियत धरहु**, 'one said, take (them) alive'.

Rem. Here also, on further consideration, I would place the phrases quoted in § 226.*c.*, *viz.*, **धन्य जे जाये**, 'blessed they who bore them'; **ते देखे दोउ भ्राता**, 'they beheld the two brothers': **जे** and **ते**, therefore, in these passages are to be regarded as in the nominative, and not in the oblique plural as suggested, *loc. cit.*

435. Instead of the above forms of this tense, which are to be regarded as characteristic of the dialect, the longer forms (K. and B.) in **ओ** and **औ**, (**यो** and **यौ**,) also occur. Thus, **कपि चरनन्हि परयौ**, 'the monkey fell at (his) feet'; **नारद मुनि गरुड़ पठायो**, '*Nárad* the sage sent *Garu*ḍ'. **देना**, 'to give', and **लेना**, 'to take', sometimes make the perf. **देवा** and **लेवा**, also **दयो** and **लयो**.

436. The inflected perfect is formed by adding to the perfect part., in the *Sing.*, (1) उं; (2, 3,) उ; and in the *Plur.*, (1, 3,) न्ह or न्हि; (2,) हु. For the feminine, these terminations are added to the fem. form of the participle. Before all these endings, ए is often inserted or takes the place of a final short *a*. Observe, that the inflected perfect is used in the active construction only. Examples are;—तव दरस निःपाप भइउं, 'through the sight of thee, I *(fem.)* have become free from sin'; तुम जानहु केहि कारन आयेउं, 'you know for what reason I have come'; अब लगि रहिउं कुमारी, 'until now I have remained a virgin'; भवानी सती सरीर रहिउ, '*Bhaváni* remained in the body of *Satí*'; खगपति बिरंचि पहं गएउ, 'the lord of birds went to *Biranchi*'; निज नाम सुनायउ, 'he declared his own name'; तासु पर डारेन्हि गिरितरुजूह, 'they cast upon him trees (and) mountains'; मारेहु मोहि ब्याध की नाईं, 'you have slain me, like a hunter'; भल भूलिहु, 'you *(O Umá)* have forgotten good'.

a. In the 2nd and 3rd sing. the termination सि is often substituted for उ; thus, रिपु सम मोहि मारेसि, 'he has beaten me like an enemy'. And this sometimes becomes हि, as in the fut.; thus, अब मोहि आइ जगायेहि काहा, 'now for what hast thou come and waked me?'. In the following, हु is probably the emphatic particle; कहि न सकहि जस भयहु बिषाद, 'he could not tell the sorrow as it really was'.

b. Observe, that these terminations are in like manner added to the irregular participles noted at § 439. Thus, हरि लीन्हेसि सर्बस अरु नारी, 'he has robbed me of property and wife'; कीन्हेहु सब काजा, 'you have accomplished all (your) work'.

437. As remarked above, the indefinite perfect in its various forms, commonly takes the place of all the tenses of the perfect in standard Hindí. Very rarely, however, we find a cont. perf., and a past perf. formed by the combination of the perf. part. with the verb रहन as an auxiliary. Thus, द्वौ भाई गये रहे देखन फुलवारी, 'the two brothers had gone to see the garden'; and, again, एक सखी सिय संग बिहाई गइ रही, 'one maiden companion, sporting with *Sítá*, had gone'. *(Bál K.)*

438. The irregular forms of the perfect of certain verbs, already noticed in Braj and standard Hindí, occur also, with dialectic variations, in the *Rámáyan*. Thus from होन, 'to be', we have the perf. *Sing.*, भा, भयउ or भयउं; *Plur.*, भे, भै, etc.: from ठानन, 'to determine', perf. ठयउ. जान, 'to go', sometimes makes its perf. गयउ, (H. H.

गया), plur. गये, etc.; and also, more rarely, गा, plur. गै. Besides these, note also, हये or हिए, 'killed', perf. plur. from हनन and लयऊ, perf., (for H. H. लगा), from लगन. Examples are;—तब जो दुख भा, 'the sorrow which then was'; बहु रोग बियोगनि लोग हये, 'people were slain by diseases and bereavements'. (Also see §448, 4.) The *Rámáyaṇ*, besides the common pres. and fut. forms from जाना, also presents a pres. formed on the base गव or गवन, from the ultimate root, गा, of the perf. गया. Thus, देखि सरासन गवहिं सिधारे, 'seeing the bow they went away'.

439. The verbs करना, देना, लेना, present, in the *Rámáyaṇ*, not only such forms of the perf. as किय, लिय, दियो, लियो, etc., but also, as in Braj, कीन्ह, 'did', 'done'; दीन्ह, 'given', 'gave'; लीन्ह, 'taken', 'took'; as, *e.g.*, त्रिस्ना केहि न कीन्ह बौराहा, 'whom has not greed made mad?'.

a. As elsewhere remarked, the final ह of these forms is dropped by many old writers, whence कीन, लीनो, दीन, etc. Thus, in the *Sabhá Bilás*, बिपत कसौती कीन, '(he) has made affliction a touch-stone'.

b. Similarly, in the *Rámáyaṇ*, and other archaic poetry, the perf. of pure verbs in आ also often terminates in न; as, सुनि दसकंध रिसान, 'hearing (this) the Ten-shouldered was enraged'; सकल हरषाने, 'all rejoiced'. Or the termination may be नो; thus, जगती सकल फिरानो, '(he) went around the whole world'.

440. In one instance, again, in the *Rámáyaṇ* the perfect is made to terminate in ल, as in the modern colloquial of Tirhut; thus, कोपि गगन पर धायल, 'angrily he rushed toward heaven'; where धायल is for H. H. धाया, from धाना, 'to run', 'to rush'.

441. In one passage, again, the perfect is made to terminate in र (for the ल just mentioned?), as in the following;—गरजेर बहुरि दससीस, 'again roared the Ten-headed'.

442. Sometimes, for the modern forms of the perfect, Sanskrit or Prákrit forms are employed. Thus, for H. H. किया, 'done', and गया, 'gone', we often find the corresponding Sk. forms कृत and गत, as in the following;—केहि कै मति इन्ह कृत न मलीनी, 'whose understanding have these not defiled? (*lit.*, 'made unclean'); इहि प्रकार गत बासर सोऊ, 'in this way passed that day'.

443. Besides the various participles, referred to in § 66, various other Sanskrit conjugational forms occur in the *Rámáyaṇ*. It will be sufficient, for the most part, merely to notice them, without giving lengthy examples in each case. Most common (1) is the *Pres. Parasmai*,

of the 1st conj.; thus, 1st sing. नमामि or प्रनमामि, 'I salute', पश्यामि, 'I behold', जपामि (for जल्पामि,) 'I repeat' : 3rd plur. पश्यन्ति, 'they behold'; वदन्ति, 'they speak', नदन्ति, 'they roar', निरखन्ति, 'they behold'; Thus, पश्यन्ति यं योगी जतन करि, 'whom ascetics having toiled, behold'; प्रनमामि निरंतर सोरमनं, 'I salute without ceasing the glorious *Rám*'. The 2nd sing. आसि, of the Sk. subst. verb, occurs in the following; सोसि सोसि* तव चरन नमामी, 'thou art that which thou art, thy feet we adore!'.

(2) The following forms of the *Pres. Átmane* also occur: 1st plur., नमामहे, 'we salute'; स्मरामहे, 'we remember'; भजामहे, 'we worship'. Examples are;—भवनाथ सो स्मरामहे, 'that lord of existence we remember'; रमेस नित्य भजामहे, '*Ramá's* lord we ever worship'.

(3) The following Sk. *Imperatives*, 3rd sing. *Parasmai* are also found, *viz.*; तनोतु, 'let him extend'; वसतु, 'let him dwell'; त्रातु, 'let him save'. More frequent is the 3rd sing. imper. of the subst. verb, usually in the formula of permission, एवमस्तु, 'let it be so'; as, एवमस्तु करुनानिधि बोले, 'Let it be so, said the Treasury of Compassion'.

(4) The 2nd sing. *Imper. Parasmai* of two or three words is not infrequent; as, पाहि, 'do thou protect'; त्राहि, 'do thou save'; thus, भवभयमोचन पाहि पाहि, 'Protect, protect (me)! O thou deliverer from the dread of existence'.

444. The following Prakritic verbal forms also occur, *viz.*:—निर्मय्यौ, for Sk. निर्मितः, 'composed'; as, रामायन जिन निर्मिय्यौ, 'who composed the *Rámáyan*'; कथै, for H. कहै, Sk. कथति, 3rd sing. pres., 'he tells'; तिष्ठै, for Sk. तिष्ठति, 3rd sing. pres. from root स्था, 'he stands'; वंदि, 'I salute', for Sk. वंदे, 1st sing. *Átmane*; as in बहुरि वंदि खलगन, 'again, I salute the wicked'; नौमि, for Sk. नमामि, 1st sing. pres., I adore; as in नौमि निरंतर श्री रघुबीरं, 'I adore without ceasing the glorious *Raghubír*'; and also नमामयं(?). Finally, in a single instance, we have a Prák. reduplicated perfect, बिबर्ध, for Sk. ववृधे, from वृध्, 'to increase'; as in the following, सेवत बिषय बिबर्ध जिमि, 'as sensual enjoyment grows (even) on one serving (the gods)'.

445. The *Passive* is commonly formed by conjugating the verb जाना, 'to go', together with the perf. part., or, more commonly, with the root of the verb combined with the suffix इ. Thus, कल्प कोटि लगि जाहिं न गाये, '(the deeds of *Rám*) cannot be sung in ten million *kalpas*', कहि जात सो नाहीं, 'that is not told', *i.e.*, 'cannot be told'.

* For the elision of अ initial, see §§ 44, 51.

a. But besides the above, a Prakritic present passive often occurs, which is formed by adding to the root, after इ as a union-vowel, the termination यत, unchanged for gender or number; thus, वेषप्रताप पूजियत तेऊ, 'even these are worshipped in virtue of their disguise'; मायापतिसेवक सन माया करियत, 'with the servant of the lord of deception, deception is employed'.

446. *Causal* verbs are formed in the *Rámáyaṇ*, by adding आव or आ to the root of the primitive, for the 1*st*, and वा for the 2*nd* causal. Many verbs, however, as in standard Hindí, instead of adding these letters to the root, form the 1st causal by lengthening or *gunating* the medial vowel of the root. Both the 1st and 2nd causal occur in the following: नृपतनु वेदविहित अन्हवावा परम विचित्र विमान बनावा, 'he caused the body of the king to be washed according to the *Ved*, (and) made a most beautiful chariot'. देना and लेना, make their causals, दिवाना and लिवाना.

a. Observe, that many verbs, which in standard Hindí form the causal by the addition of a syllable, in the *Rámáyaṇ* follow the other method. Thus, *e.g.*, for H. H. जलाना, 'to burn', and बुलाना, 'to call', the *Rámáyaṇ* often uses जारन (for जालना) and बोलना; as, *e.g.*, जे महिसुर पुर जारे, 'who have burnt villages of Brahmans'; सुचि सेवक बोले, 'he called his upright servants'.

b. Occasionally the root of the causal is made to terminate in अव, instead of आव, as in the following, where पुरवहु, 'fill', is for पुरावहु; पुरवहु...मनोरथ मोरि, 'fulfil my desire'.

c. Occasionally, again, the characteristic अव or आव of the causal, is contracted to औ. Thus, in the following, रिसौहैं is for रिसावहिं; रदपुट फरकत नयन रिसौहैं, 'his lips quiver, (and) angry are his eyes'.

d. When a syllable is added to a close root, to form the causal, the usual shortening of a medial long vowel in the primitive, is not unfrequently neglected. Thus, for H. H. बुलाना, 'to call', and दिखाना, 'to show', we have sometimes, बोलावन, देपावन; as, *e.g.*, तैं विप्र बोलाई, 'thou, calling a Brahman'.

447. The various *Compound* verbs explained §§ 347—365, also occur in the *Rámáyaṇ* and similar poetry. But it is important to notice that the parts of the compound are separated at pleasure, often by many intervening words, or, again, are often inverted in order, as the exigencies of the metre may demand. All these various compounds,

moreover, present forms more or less divergent from those of standard Hindí, Thus,

(1) In all such compounds as are formed in High Hindí with the root, इ (*metri gratiâ*, ई,) is added to the root in the *Rámáyaṇ*. Examples will be found on almost every page. Thus, कहं चंद्रिका चंद्र तजि जाई, 'how can the moonlight forsake the moon?'; जात पथिक जनु लेत बुलाई, 'calls, as it were, the passing traveller'. So also, सो सुधारि हरिजन जिमि लेहीं, 'as the servants of *Hari* rectify (all) these'; where लेहीं cannot be separately translated, but must be connected with सुधारि as a compound,=H. H. सुधार लेते हैं. In the following, again, the parts are inverted and the final इ of the primary verb lengthened, *metri gratiâ*; सरिता सुभगता सक को कही, 'the loveliness of the river, who can tell?'; where सक को कही, is for को कहि सक, H. H. कौन कह सके.

Rem. The student will do well to take especial notice of this separation and inversion of the parts of compounds and the frequent lengthening of this final इ; as these are among the marked peculiarities of the poetic style, which, until recognized and understood, greatly embarrass the reader who is familiar only with prose Hindí.

(2) इ alone is often appended to the root in participial combinations, where in High Hindí we would have आ or ए. Thus, देखि राम रिपुदल चलि आवा, *lit.*, 'seeing *Rám.*and *Ripudal* are coming along'; where standard Hindí would have चले आते हैं; the first ए has become इ, and the last is changed to आ, to rhyme with the following stanza.

448. Desiderative, Inceptive, Permissive and Acquisitive Compounds present in the *Rámáyaṇ* a variety of forms.

(1) The Desiderative is sometimes formed with the perfect participle; as, बिबाह मैं चाहौं कीन्हा, 'I wish to marry'.

(2) All these are often formed, as in H. H. with the infinitive in न. Thus, मरन अब चहसी, 'dost (thou) now wish to die?'; मोहि जान दे, 'let me go'; सुग्रीवहि तब खोजन लागा, 'he then began to seek for *Sugrív*'.

(3) But especially common in combination with the secondary verb, is an inflected verbal form in इ or ऐ. Thus, चाहहु सुनै राम गुन गूढा, 'you desire to hear the mysterious attributes of *Rám*'; कोहि कारन करै न दीन्हा, 'for what reason didst thou not allow (me) to do (it)'; रखवारे जब बरजै लागे, 'when the keepers began to forbid them'. For the final इ, अइ is sometimes written; thus, लाग कहइ, 'he began to tell'.

(4) This इ is sometimes further reduced to इ (*metri gratiâ*, ई); thus,

जो नहाइ चह इहि सर भाई, 'if thou wish to bathe in this lake, brother'; जासु चरित लखि काहु न पावा, 'whose exploits no one was permitted to behold'. And ए also becomes य; as राम चंद्र गुन बरनय लागा, 'he began to rehearse the virtues of *Rám Chandra*'. All these forms may suffer separation or inversion like those above mentioned; as, लागेउ वृष्टि करै बहु बाना, 'many arrows began to rain; आपन नाम कहन तब लयऊ, 'he then began to repeat his own name. (*Rámáyaṇ*, Bál. K.)*

449. The Avadhí, it will observed, in the verb as in the pronouns, closely follows the old Púrbí. The dialect of Ríwá does not differ widely from that of Avadh. In both we may notice in some words, the extreme abrasion of the leading verb before the auxiliaries, already noted in Kumáoní. This is well illustrated by such forms as Av. भ रहे, ग रहे, (*fem.* भै रहीं, गै रहीं,) for H. H. हुए थे, गए थे, R. भ है, भ ता, =H. H. हुआ है, हुआ था. In the dialect of Ríwá, ए final in a root is often changed to या before the terminations. Thus, दयावस, दयावा, दयात, =H. H. देगा, देगे, देता. In both the dialects of Avadh and Ríwá, the verbs देना, लेना and करना, add the terminations of the perfect, to the irregular forms, दीन्ह, लीन्ह and कीन्ह. In the dialect of Avadh, व is often inserted instead of य before the terminations of the perfect. Thus, for H. H. गया, 'gone', Av. has गवा; for बनाया, 'made', बनावा, etc. etc. In both Avadh and Ríwá, we find a Past Conditional tense closely analogous to that mentioned at § 427, as occurring in the *Rámáyaṇ*. The conjugation, however, in both these dialects is more complete. In Avadh, this tense, in the verb होना, is conjugated as follows:—*Sing.* (1) होत्यउं, *(f.)* होतिउं, (2) होतेस, *(f.)* होतिस, (3) होत, *(f.)* होति. *Plur.* (1) होयित or होइत, (2) होत्यो, *(f.)* होतिउ, (3) होते, *(f.)* होतीं. In Ríwá it is but slightly different. Thus, (1) होत्येउं, (2) होत्येस, (3) ह्वात. *Plur.* (1) होतें, (2) होत्येन, (3) ह्वांत. As previously remarked, neither in these nor the following dialects does the special H. Hindí construction with ने occur.

450. In the dialects of Bhojpúr and Tirhut we have a still wider divergence from the High Hindí type of conjugation; and a close approximation, in the characteristic ल of the perfect, and, in Tirhut, in the substantive verb छी, to the Bangálí system. In Tirhut we have, again, a distinct Past Conditional tense, which is conjugated, *e.g.*, in the verb होना, as follows:—*Sing.* (1) हमा, (2) अहां or (3) ऊ होईकते, *(f.)* होईकती. *Plur.* (1) हमे, (2) अपने or (3) आं होईकत, *(f.)* होईकतीं.

a. The dialect of Tirhut is peculiar in forming its present imperfect, not by means of the auxiliary substantive verb, छूं, छु, etc., but by adding to the root, for the sing., the termination ईछी (*f.* ईछीं); and, for the plur., ईछे (*f.* ईछें),

* I judge that this is merely a corruption of लगऊ,—the य marking the place of the elided ग. Compare the remarks in § 162, *c*.

in all the persons. Thus, *e.g.*, मैं होता हूं, is हमा हुवाईछो; वे देखते हैं, आं देखीछे, etc. The pres. perf. is formed, however, analytically, by means of the usual auxiliary. Thus, मैं ने किया है, is हमा कैले छूं; उस ने दिया है, ऊ देल छे; तुम हुए हो, अपन भैले छूं, etc., etc.

b. Besides the regular Bhojpúrí conjugational forms mentioned in the tables, Mr. Beames mentions such peculiar forms as कहितारि, 'I am saying'; जाईतारीं, 'I am going'; बान्तारीं, 'I am tying'. The letter ह is sometimes added to the imperative, as in जाह *jáha*, 'go!'. For the conj. part. Bhojpúrí commonly uses the obl. perf. part. with a postposition; thus, जानिले पर, 'on knowing', etc.

c. A passive is formed in Bhojpúrí by adding आ to the root. Thus, from देखनां, 'to see', the passive form is दिखानां; of which the various tenses are formed after the usual manner of the dialect; thus, हम दिखाइत् वा, 'I am seen', उह दिखाइल गेल, 'he has been seen'; उह दिखाइ, or दिखाइल जाइ, 'he will be seen'. The causal is formed by adding आव. The व is often softened to उ, as, *e.g.*, in दिखाउब=H. H. दिखाऊंगा; or the concurrent vowels may be combined, as in दिखौलो,=H. H. दिखाया.

d. Mr. Beames also mentions the existence of a verbal noun in वे or वे, of the use of which he gives the examples, सुंवे न कैलन, 'they would not give a hearing; होवे करि ऐसन, 'it will probably be'. But this idiom is not confined to Bhojpúr, as I have often heard it in the central Doáb; thus, खैवे न करे, 'he will not drink'; वे मानिवे न करिहैं, 'they will not mind'. The verbs करना, जाना and मरना are irregular in Tirhut and Bhojpúr as in H. Hindí Thus for H. H. मैं गया, 'I went', T. has गैले or गएले and Bh. गैलो; for किया, 'I did', T. has कैले, and Bh. कैलों; etc. Similarly in Tirhut the past tense of पाना, 'to find', is पैले, etc. In Tirhut as in Avadh, etc., verbal roots are often shortened in compound forms; as, *e.g.*, in ऊ भ गैले=H. H. वह हो गया, etc. Other peculiarities of these dialects will be learned from the tables of conjugation.

451. Of the dialect in Central Bundelkhand, I have obtained but scanty specimens. From these, its affinities would seem to be rather with eastern than with western Hindí. The conjugational system is very meagre; the distinction of person and number is commonly neglected. Thus the future terminates throughout in हैं, often ऊहैं; as, *e.g.*, in हूहैं=H. H. हूंगा, होगा, होंगे or होगे. The imperfect participle terminates in त or तु; a preceding *a* after व in causals is changed to उ. All the tenses of the imperfect are formed by means of the auxiliary substantive verb. All the tenses of the perfect in all verbs, terminate in न, in both the singular and plural. The construction with the case of the agent appears to be unknown.

452. The principal forms illustrated in the preceding sections will be found in the following tables:—

TABLE XVI: DIALECTIC

			II. Hindí.	Kanauji.	Braj.	East Rájpútáná.	West Rájpútáná
INFIN.			होना.	होनो.	होनौं, व्हैवौ.	होणो, व्हैणो. व्हैणूं, व्हैवो.	होण, व्हैवो.
CONTINGENT FUTURE	SINGULAR.		होऊं.	होऊं.	होऊं.	व्हेऊं.	व्हेऊं.
			हो.	होए.	होय.	व्है.	व्है.
			हो.	होए.	होय.	व्है.	व्है.
	PLURAL.		हों.	होंएं.	होंय.	व्हेआं.	व्हेआं.
			हो.	हो.	हो.	व्हेओ.	व्हेओ.
			हों.	होंएं.	होंय.	व्हे.	व्हे.
ABSOLUTE FUTURE.	SINGULAR.		हूंगा.	होइहों, होऊंगो. होइहूं.	व्हैहौं, होइहौं. होऊंगौ.	व्हेस्यूं, व्हेसूं.	व्हेहूं. व्हेऊंलो.
			होगा.	होइहै, होएगो.	व्हैहै, होइहै. होवैगौ, होयगौ.	व्हेसी.	व्हेही. व्हैलो.
			होगा.	होइहै, होएगो.	व्हैहै, होइहै. होवैगौ, होयगौ.	व्हेसी.	व्हेही. व्हैलो.
	PLURAL.		होंगे.	होइहैं, होंएंगे.	व्हैहैं, होइहैं. होवैंगै, होंयगै.	व्हेस्यां, व्हेसां.	व्हेहां. व्हेआंला.
			होगे.	होइहो, होगे.	व्हैहैहो, होइहो. होगै.	व्हेस्यो, व्हेसो.	व्हेहो. व्हेआंला.
			होंगे.	होइहैं, होंएंगे.	व्हैहैं, होइहैं. होवैंगै, होंयगै.	व्हेसो.	व्हेही. व्हैला.
Imperative.	2 Sg.		हो.	हो.	हो.	व्है.	व्है.
	2 Pl.		हो.	हो.	हो.	होवो.	होवो.

CONJUGATION OF होना, *'to be'*.

Garhwálí.	*Kum.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpurí.*
होणो.	होणों. हुणो.	होब, होन.	होब.	होब.	होनां.
होऊं.	हुनो. हुंलो.	होउं.	होउं.	होऊं.	होऊं.
होई. होव.	हुनै. हाले.	होइ. होउ. होहि, होसि.	होस.	ठहास.	होय.
होव.	हुन. हालो.	होइ, होउ. होहि, होसि.	होय.	ठहाय.	होय.
होवाऊं. होवन.	हुना. हुंला.	होहिं.	होई.	होन.	होईं.
होयाई. होवन.	हुना. हाला.	होहु.	होउ.	ठहाव.	हो.
होवन.	हुना. हाला.	होहिं.	होयं.	ठहायं.	होईं.
होउलो, ओलो. होलो.	हुंलो.* होऊंलो.	होइहौं; होउब होब.	होबूं.	होब्येउं.	होखब्
होइलो, होइल्यो. होलो, ओलों.	हुले. हाले.	होइहहि, होवहि. होइहसि. होब	होवे. होवेस.	होइहेस.	होखबह्.
होइलो, होलो. ओलो.	होलो.	होइहहि, होवहि. होब.	होये.	होई.	होखीहैं.
होउला, होला. ओउला.	हुंला.	होइहहिं. होवहिं. होब.	होब.	होब, होवै.	होखब्.
होइला, होइल्या. ओला.	हुंला. होला.	होइहहु. होब	होवो.	होवा.	होखबह्.
होउला, होला. ओउला.	होला.	होइहहिं. होवहिं. होब.	होइंहैं.	होयिंहैं.	होखीहीं.
हो.	हो.	हो, होवहु. होब.	हो.	ठहास.	हो. होखो, resp.
हो. होवा.	होओ.	होहु, होवहु. हो. होब.	हो.	ठहाओ.	हो.

* These forms are also used for the Contingent Future in E. Kumáon.

TABLE XVI, *Continued*: DIALECTIC

		H. Hindí.	*Kanaují.*	*Braj.*	*East Rájpútáná.*	*West Rájpútáná*
IMPERF. PART.		होता.	होत.	होतु.	व्हेतो.	व्हेतो.
PRESENT IMPERFECT.	SINGULAR.	होता हूं.	होत हूं.	होतु हौं. †	व्हेऊं छूं.	व्हेऊं हूं.
		होता है.	होत है.	होतु है.	व्है छे.	व्है है.
		होता है.	होत है.	होतु है.	व्है छे.	व्है है.
	PLURAL.	होते हैं.	होत हैं.	होतु हैं.	व्हेआं छां.	व्हेआं हां.
		होते हो.	होत हो.	होतु हौ.	व्हेओ छो.	व्हेओ हो.
		होते हैं.	होत हैं.	होतु हैं.	व्है छे.	व्है है.
PAST IMPERFECT.	SINGULAR.	होता था.	होत हतो.	होतु हो.	व्है को.	व्है हो.
		होता था.	होत हतो.	होतु हो.	व्है को.	व्है हो.
		होता था.	होत हतो.	होतु हो.	व्है को.	व्है हो.
	PLURAL.	होते थे.	होत हते.	होतु हे.	व्है का.	व्है हा.
		होते थे.	होत हते.	होतु हे.	व्है का.	व्है हा.
		होते थे.	होत हते.	होतु हे.	व्है का.	व्है हा.

* Where, in any dialect, different forms of the auxiliary have been given in
† Or like the Contingent Future. ‡ The participle alone is also used for

CONJUGATION OF होना, *'to be'*.*

Garhwálí.	*Kumaoní.*	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpurí.*
होंदो.	होंनू {हातन. *f.* / हातिन. ,,	होत.	होत.	होत.	होखत.
होंदो छौं. होंदू.	उहं.ऊहं छूं. / हुनू.	हौं. होत (अहउं)‖.	होत अहेउं.	होत आं.	होखत {बा. / बारीं.
होंदो छ, होंदी.	उहं.ऊहं छै. / छै.	होइ.होय,हो / होहि.होसि. } होत.	होत अहेस.	होते है.	होखत {बा. / बार.
होंदो छ, होंद.	उहं.ऊहं छ. / छ.	होइ.होय,हो / होहि,होसि } होत	होत अहै.	होत आ.	होखत {बा. / बारन्.
होंदा छौं,होंदाऊं	हुना. / हुनु.	होहिं. होत (हहिं)‖.	होत अहीं.	होत्यें हैं.	*Like the Singular.*
होंदा छन,होंदाई	हुना. / छा.	होहु. होत (हहु)‖.	होत {अहैं. / अहौ.	होत अहेन.	
होंदा छन,होंदान्	हुना. / हुनो.	होहिं. होत (हहिं)‖. / होइ.	होत अहैं.	होत आं.	
होंदो थयो.‡	उहं.ऊहं छियो. / छियो.	होत रह.	होत रहेउं.	होत रहेउं.	होखत रहिलीं.
होंदो थयो.	उहं.ऊहं छियो. / छिये.	होत रह.	होत रहेस.	होत {ते. / रहा.	होखत रहिल.
होंदो थयो.	उहं.ऊहं छियो. / छियो.	होत रह.	होत रहा.	होत {ते,ता. / रहा.	होखत {रहिल्. / रहिलस्.
होंदा थया.	उहं.ऊहं छिया. / छियां.	होत रहे.	होत रहे.	होत {तें. / रहेन.	होखत रहिलीं.
होंदा थया.	उहं.ऊहं छिया. / छियां.	होत रहेहु.	होत रहेो.	होत {तें. / रहेन.	होखत रहिलह्.
होंदा थया.	उहं.ऊहं छिया. / छियां.	होत रहे.	होत रहैं.	होत {तें.ता. / रहेन.	होखत {रहिलन्. / रहिला.

Table XV, it is to be understood that these may also be substituted in this table.
the imperfect past. ‖ The use of the auxiliary is exceptional.

TABLE XVI, *Concluded*: DIALECTIC

		H. Hindí.	*Kanaují.*	*Braj.*	*East Rájpútáná*	*West Rájpútáná*	*Garhwálí.*
PERF. PART.		हुआ.	भयो.	भयौ.	ठिहयो. हुवो. ठहीओ. हुयो.	ठिहयो. हुवो ठहाओ.	होए, होयो.
PRESENT PERFECT.	SINGULAR.	हुआ हूं.	भयो हूं.	भयौ हौं.	ठिहयो कूं.	ठिहयो हूं.	होए कौं. होयूं.
		हुआ है.	भयो है.	भयौ है.	ठिहयो कै.	ठिहयो है.	होए क. होई.
		हुआ है.	भयो है.	भयौ है.	ठिहयो कै.	ठिहयो है.	होए क. होये.
	PLURAL.	हुए हैं.	*भये हैं.	*भये हैं.	ठिहया कां.	ठिहया हां.	होया कौं. होयाऊं.
		हुए हो.	भये हो.	भये हौ.	ठिहया को.	ठिहया हो.	होया कन. होयाई.
		हुए हैं.	भये हैं.	भये हैं.	ठिहया कै.	ठिहया है.	होया कन. होइने
PAST PERFECT.	SINGULAR.	हुआ था.	भयो हतो.	भयौ हो.	ठिहयो को.	ठिहयो हो.	होए थयो. होइ कयो.†
		हुआ था.	भयो हतो.	भयौ हो.	ठिहयो को.	ठिहयो हो	होए थयो होइ कयो.
		हुआ था.	भयो हतो.	भयौ हो.	ठिहयो को.	ठिहयो हो.	होए थयो. होइ कयो.
	PLURAL.	हुए थे.	भये हते.	भये हे.	ठिहया का.	ठिहया हा.	होया थया. होइ कया.
		हुए थे.	भये हते.	भये हे.	ठिहया का.	ठिहया हा.	होया थया. होइ कया.
		हुए थे.	भये हते.	भये हे.	ठिहया का.	ठिहया हा.	होया थया. होइ कया.
CONJ. PART.		होकर.	होइकरके.	ठहै. ठहैकरि. होय कै, etc.	ठहै, ठहैनै	ठहेतोकूनै. ठहेर्.	होइक. होईक.

*Also भए throughout. † Also होइ कै throughout the sing. and plur.

Conjugation of होना, 'to be'.

Kumáoní.	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpurí.*
भयो. हुइयो.	भयउं.	भवा.	भा.	भेल. भैल. भेइल भैला, etc.
छयूं. हैगयूं. होऊं.	भयउं. भयेउं, भएउं, भा. *m.* भइउं. *f.*	भयेउं हौं. *m.* भयिउं हौं. *f.*	भ हौं.	भैली (बा).
छै कै. हैगै कै. होछै.	भयउ. भयेउ, भा. *m.* भइ, भइसि. *f.*	भयेस है. *m.* भयिसि है. *f.*	भ है.	भैल (बा).
छै क. हैगै क होक.	भयउ, भयेउ, भा. *m.* भइ. *f.*	भवा है. *m.* भै है. *f.*	भ है.	भैल / भेलस् (बा).
छयां. हैगयां. हैगयूं.	भए, भये, भे. *m.* भइं. *f.*	भये हैं. *m.* भै अहीं. *f.*	भयेन्ह / भयेन } हैं.	भैलीं (बा).
छै का. हैगै का होका.	भए, भयेहु, भएहु. *m.* भइं, भइंहु. *f.*	भये हैं. *m.* भयिउ है. *f.*	भयेन अहेन.	भैलह् (बा).
हैहैं. हैगईं. हैगइं.	भए, भये, भे. *m.* भइं. *f.*	भयें हैं. *m.* भयेंनि हैं. *f.*	भयेन अहैं.	भेलन् (बा).
छै कियो *f.* की होकियो.	*No instance of this tense noted in this verb.*	भयेउं रहा. *m.* भयिउं रही. *f.*	भयों रहा.	*The above is commonly used for this and every other perfect tense.*
छै कियो. ,, होकियो.		भयेस रहा. *m.* भै रही. *f.*	भयेस / ते. रहा.	
छै कियो ,, होकियो.		भवा रहा. *m.* भै रही. *f.*	भ / तो. ता. रहा.	
छै किया. ,, होकिया.		भ रहे. *m.* भयीं रहीं. *f.*	भयेन्ह / तें. रहेंन.	
छै किया. ,, होकिया.		भये रहे. *m.* भयीं रहीं. *f.*	भयेन / ते. रहेंन.	
छै किया. ,, होकिया.		भयें रहें. *m.* भयीं रहीं. *f.*	भयेंन / तें. रहेंन.	
छैबेर. होइबेर.	होइ.	होकै.	होकै	*Wanting.*

TABLE XVII: DIALECTIC

			High Hindí.	*Kanauji.*	*Braj.*	*East Ráj.*	*West Ráj.*	*Garh.*
INF.			मारना.	मारनो, मारन	मारनौं. मारिवौं.	मारणो, मारमारवो. [णूं	मारणो, मारणूं. मारवो.	मारणो.
CONTINGENT FUTURE.	SINGULAR.		मारूं.	मारौं.	मारौं.	मारूं.	मारूं.	मारूं.
			मारे.	मारे.	मारै.	मारै.	मारै.	मारी.
			मारे.	मारे.	मारै.	मारै.	मारै.	मार.
	PLURAL.		मारैं.	मारैं.	मारैं.	मारां.	मारां.	मारूं, मारौं
			मारो.	मारो.	मारौ.	मारो.	मारो.	मारा. मारवाड़
			मारैं.	मारैं.	मारैं.	मारै.	मारै.	मार. मारन.
ABSOLUTE FUTURE.	SINGULAR.		मारूंगा.	मारिहौं, मारौंगा. मारिहूं.	मारिहौं, मारैहौं. मारौंगौ.	मारस्यूं. मारसूं	मारहूं, मारूंलो	मारलो.
			मारेगा.	मारिहै, मारेगो.	मारिहै, मारैहै. मारैगौ.	मारसी.	मारही, मारैलो.	मारलो. मारिल्यो.
			मारेगा.	मारिहै. मारेगो	मारिहै. मारैहै. मारैगौ.	मारसी.	मारही, मारैलो.	मारलो.
	PLURAL.		मारेंगे.	मारिहैं, मारेंगे	मारिहैं, मारैहैं. मारेंगौ.	मारस्यां.	मारहां. मारांला.	मारला.
			मारोगे.	मारिहो, मारोगे	मारिहौ, मारैहौ. मारोगौ.	मारस्यो.	मारहो, मारोला.	मारला. मारिल्या.
			मारेंगे.	मारिहैं, मारेंगे.	मारिहैं, मारैहैं. मारेंगौ.	मारसी.	मारही, मारैला.	मारला.
RESP. IMPERAT. forms.	PL. SIN.		मार.	मार.	मार.	मार.	मार.	मार.
			मारो.	मारो.	मारौ.	मारो.	मारो.	मारा.
			मारियो. मारिये.	मारियो. मारिये.	मारियो, मारिये. मारीजै.	मारीज्यै. मारीज्यो.	मारजै, मारीजै. मारजो, मारीजो.	*Want'g*

CONJUGATION OF मारना, *'to strike'*.

Kum.	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhoj.*
मारणो.	मारन, मारब.	मारब.	मारब.	मारनां.
मारूं. मारनु.	मारउं, मारेउं, मारवौं.	मारउं.	मारउं.	मारूं.
मारै. मारले.	मारइ मारहि.मारि.मार. मारय,मारिय.मारसि,मारु, मारवै.	मारस,मार.	मारस.	मारे.
मार. मारलो.	मारइ.मारहि.मारि.मार. मारय,मारिय,मारसि.मारु, मारवै.	मारय.	मारि.	मारे.
मारीं,मारूं मारनु.	मारइं, मारहिं. मारवैं.	मारी.	मारन.	मारीं.
मारौ. मारो.	मारहु. मारवौ.	मारउ,मारब	मारब,मारन	मारो.
मारै. मारी.	मारइं, मारहिं. मारवैं.	मारंयं.	मारंयं.	मारीं.
मारूंलो. मारलो.	मारिहौं, मारौंगौ, मारब. मारिब.	मारबूं.	मारब्येउं.	मारब्.
मारले.	मारिहहि,मारिश्रहि,(मारहिगा,) मारिहसि,मारिहेसु, मारब.	मारबे. मारबेस.	मारिहेस. मारिवेस.	मारब.
मारलो.	मारिहहि,मारिश्रहि,(मारहिगा,) मारब.	मारे.	मारी.	मारि.
मारूंला.	मारिहहिं. मारहिंगो, मारब.	मारब.	मारिब.मारब मारवै.	मारब्.
मारला.	मारिहहु, मारिश्रहु. मारहुगो, मारब.	मारबो.	मारिबा.	मारब.
मारला.	मारिहहिं. मारहिंगो, मारब.	मारिहैं.	मारिहैं.	मारिहौं.
मार.	मारहि,मारसि,मारेसु. मारब, मारइब. मारु, मार. मारिब.	मार, मारस. मारज.	मारस.	मार.
मारो.	मारहु, मारेहु. मारब, मारबो.	मारब,मारो.	मारब.	मारो.
मारियो.	मारिय,मारिश्र,मारियै,मारीजै,मारीजेहु.			

TABLE XVII, *Concluded*: DIALECTIC

			High Hindí.	*Kanauj.*	*Braj.*	*E. Ráj.*	*W. Ráj.*	*Garhwálí.*
IMPERF. AND PERF. PART.			मारता. मारा.	मारत. मारो.	मारतु. मार्‌यौ.	मारतो. मार्‌यो.	मारतो. मार्‌यो.	मारदो.मारन्तो. मारे, मारो.
PRESENT IMPERFECT	SINGULAR.		मारता हूं.	मारत हूं.	मारौं. मारतु हौं.	मारूं छूं.	मारूं हूं.	मारदो छौं. मारदू.
			मारता है.	मारत है.	मारै, मारहि. मारतु है.	मारै छै.	मारै है.	मारदो छ. मारदो.
			मारता है.	मारत है	मारै, मारहि. मारतु है.	मारै छै.	मारै है.	मारदो छ. मारद.
	PLURAL.		मारते हैं.	मारत हैं.	मारैं, मारहिं. मारतु हैं.	मारां छां.	मारां हां.	मारदा छौं. मारदाऊं.
			मारते हो.	मारत हो.	मारौ, मारहु. मारतु हौ.	मारो छो.	मारो हो.	मारदा छन. मारदाई.
			मारते हैं.	मारत हैं.	मारैं, मारहिं. मारतु हैं.	मारै छै.	मारै है.	मारदा छन. मारदान.
PRESENT PERFECT.	SINGULAR.		मारा है.	मारो है	मार्‌यौ है.	मार्‌यो छै.	मार्‌यो है.	मारे छ.
			मारा है.	मारो है	मार्‌यौ है.	मार्‌यो छै.	मार्‌यो है.	मारे छ.
			मारा है.	मारो है	मार्‌यौ है.	मार्‌यो छै.	मार्‌यो है.	मारे छ.
	PLURAL.		मारे हैं.	मारे हैं.	मारे हैं.	मार्‌या छै.	मार्‌या है.	मारा छौं. मारीनै.
			मारे हैं.	मारे हैं.	मारे हैं.	मार्‌या छै.	मार्‌या है.	मारा छन. मारीनै.
			मारे हैं.	मारे हैं.	मारे हैं.	मार्‌या छै.	मार्‌या है.	मारा छन. मारीनै.
CONJ. PART.			मारकर,etc.	मारके.	मारि. मारिकै. मारिकरि.	मार,मारने.	मार,मारने. मारताक्‌ने. मारद्.	मारिक. मारोक.

* The remaining participial tenses are conjugated, when used, after the

CONJUGATION OF मारना, *'to strike'*.

Kumáoní.	*Old Púrbí.*	*Avadhí.*	*Riwáí.*	*Bhojpurí.*
मारनू.	मारत, मारन्त.	मारत.	मारत.	मारत.
मारियो.	मार *mára.*	मारा.	मार, *mára.*	मारल,मारिला.
मारनु.‡	मारउं.	मारत अहउं.	मारत आं.	मारत { बा.
मारन कूं.	मारेउं.			बारीं.
मारन } कै.	मारहि.मारै,मारय.	मारत अहेस.	मारते है.	मारत { बा.
मार }	मारसि, मारु, मार.			बार.
मारनो.	मारहि.मारै,मारय.	मारत अहै.	मारत आ.	मारत { बा.
मारन } क.	मारसि, मारु, मार.			बारन.
मार }				
मारनू, मारनु.	मारहिं. मारत हहिं.	मारत अहीं.	मारत्यें हैं.	
मारना.				
मारन } का.	मारहु. मारत हहु.	मारत अहें.	मारत अहिन.	
मार }				
मारन्हो.	मारहिं. मारत हहिं.	मारत अहैं.	मारन आं.	*Like the Singular.*
मार,मारो } क.	मार. मारउं. *f.* मारिउं.	मारेउं हौं. *m.*	मार हौं.	मारली.
मारियो }	मारेउं.	मारिउं हौं. *f.*		
मार,मारो } क.	मार. मारउ,मारेउ. ,,मारिउ.	मारेस है. *m.*	मारेस है.	मारिल.
मारियो }	मारेसि,मारेहि.	मारिसि हैं. *f.*		
मार,मारो } क.	मार. मारउ,मारेउ. ,,मारिउ.	मारेस है. *m.*	मारेस है.	मारिल.
मारियो }	मारेसि,मारेहि.	मारिसि है. *f.*		मारिलस्,मारस्.
मारीं, मारीने.	मारे. मारेन्हि. *f.* मारीं.	मारे अहीं. *m.* *f.* ‖.	मार हैं.	मारिलीं.
मारियां कन.				
मारीं, मारीने.	मारे. मारेन्हि. ,, मारिहु.	मारेन हैं. *m.*	मारे } हौ.	मारिलह्.
मारियां कन.		मारिउ हैं. *f.*	मारेन }	
मारीं, मारीने.	मारे. मारेन्हि. ,, मारीं.	मारेंन हैं. *m.*	मारे } अहेन.	मारिलन.
मारियां कन.		मारिनि हैं. *f.*	मारेन }	मारिला.
मारीवेर.	मारि.	मारकै.	मारकै.	*Wanting.*

analogy of the above. †Also मारीयो. ‡Also मारन लागिरयूं. ‖ To agree with आप.

Origin of the Verbal Forms.

453. The various parts of the Hindí verb are either directly descended from corresponding Sanskrit or Prákrit forms, or are new modern combinations of such ancient forms.

454. The Hindí Infinitive appears under two general types, of which the characteristic letters are respectively *n (ṇ)* and *v (b)*. The *n*-terminations are *nauṉ*, *no*, *ṇo*, *núṉ*, *ná* or *náṉ*, *n*; the *v*-terminations, *vau* or *vauṉ*, *vo* or *bo*, *b*. Dr. Hoernle, has, I think, conclusively proved, that these two varieties of the Hindí infinitive are respectively derived from the two forms of the Sk. fut. pass. part. neut.; the *n*-forms, from the participle in *aníya*; the *v (b)*-forms, from the participle in *tavya*.* Not only may all the dialectic variations of the two types be thus explained, but all the peculiarities of the use of the infinitive as a noun, an adjective, or an imperative, are thus accounted for, as originally exhibited in this Sk. participle.† Thus, *e.g.*, we may derive the H. H. inf. *karná* as follows:—Sk. (neut.) *karaṇíyam*, Pr. *karaṇíam* or *karaṇaam*, archaic H. *karaṇayam*, Br. *karnauṉ*, K. *karnoṉ* or *karno*, M. *karṇo*, Me. *karṇúṉ*, H. H. *karná*, E. H. *karan*. And the *v*-forms of the same arise thus:—Sk. *kartavyam*, Pr. *karitavvam* or *karitavayam*, *kariavayam* or *karaavayam*, Br. *karivauṉ* or same fut. pass. part. *karavauṉ*, M. *karbo*, E. H. *karab*.

a. An infinitive, *kardau*, mentioned in Prof. De Tassy's grammar, I would explain by reference to another Prákrit form in *davvam* (for *tavyam*) of this same affix.‡

b. We should expect the penultimate vowel in the *v*-forms to be lengthened, as in the corresponding Maráṭhí, *karáve*, but the shortening is probably due to the accent, which rests on the first syllable.

c. Inasmuch as the Sk. fut. pass. part., when used as a noun, was declined like neut. nouns of the 1st Sk. decl., the H. obl. infinitive in *e* or *á* must therefore be explained as a corrupted gen. sing. || But the Braj inflected infinitive in *i* has probably arisen from the Sk. loc. sing. in *e*, so that, *e.g.*, *karani* presupposes an original Sanskrit form, *karaṇiye*.

455. The Imperfect participle presents two general types; the one ending in a consonant or short vowel; as, *e.g.*, the archaic *kahant*, Br. *kahtu*, K. *chalat*; the other, ending in a long vowel, *e.g.*, G. *chalanto* or *chaldo*, Br. *chaltau*, M. *chalto*, H. H. *chaltá*. All these forms have arisen from the Sk. pres. part. Par. in *at*; the *n* which in one or two dialects appears before *t*, belongs to the original Sk. base, and in Prákrit was always retained throughout the declension of the participle. ¶

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* Journ. As. Soc. Beng., Part I, No. 2, 1873. †*Vid.* Williams' Sk. Grammar, §§ 902, 905, 908. ‡ *Vid.* Lass. *Inst. Ling. Prac.*, § 129, 3. || *Vid.* § 155. ¶ *Vid.* Williams' Sk. Grammar. § 141; Lass. *Inst. Ling. Prac.*, § 127, 1.

a. In accordance with the principles illustrated in §§ 154, 154, *a.*, we must attribute the shorter participial forms to the simple Sanskrit participle; and the longer to an augmented participle formed by the Prakritic suffix *k.** Thus, in order of derivation, we shall have, *e.g.*, for the Sk. nom. masc. sing., *chalán* (from *chalat*), Pr. *chalanto*, archaic H. *chalant*, Br. *chaltu* or *chalatu*, E. H. *chalat*;† and from an augmented Prákrit form, *chalantako*, G. *chalanto*, and *chaldo*, Br. *chaltau*, M. *chalto*, and finally, H. H. *chaltá*. The inflections are explained at § 155, 156.

456. The Perfect participle occurs under three general forms, of which, the 1st ends in *a*, the 2nd, in a long vowel, *á*, *o*, *au*, or *e*. In the 3rd form, *l* is the characteristic letter of the termination.

(1) The 1st and 2nd forms are without doubt derived from the Sk. past pass. part. in *ta*. The 1st form is to be explained, as in the imperf. part., as having arisen from the simple Sk. part. The longer forms have come from an increased Prák. part., ending in *taka* for *ta*. The *y* which in Br. and M. precedes the vowel-termination has arisen from the *i* which, according to Vararuchi, was inserted before the participial termination much more freely in Prákrit than in Sanskrit.‡ To illustrate, the Eastern perf. part., *chala* or *chal*, (in the passive conjugation, *chali*,) has been reduced from the Sk. part. *chalitah*; while from a Prák. part., *chalitakaḥ*, have come the longer forms, thus:—Pr. *chalitakaḥ*, *chalitao*, *chaliao*, Br. *chalyau*, M. *chályo*, K. *chalo*, H. H. *chalá*.

a. The peculiar adjective form of the Márwárí participle, formed with the affix *ṛo*, as *chályoṛo*, etc., is identical with the same affix in the pronominal adjectives, and is to be connected with the Sanskrit diminutive affix *r*, which in Prákrit was often added to nouns and adjectives with no intention of a diminutive sense. Similarly Sindhí adds to these participles *ṛo* or *lo*, and Maráṭhí, *lá*, all of which affixes have the same origin.

b. The peculiar Gaṛhwálí participle in *e*, may be explained by the substitution of *a* for *i* as a union-vowel, and the insertion of a euphonic *y*, instead of *sandhi* as in the other dialects; thus:—*chaláo*, *chalayo*, *chalaya*, *chale*.‖

(2) It has been common to regard the *l* of the perf. part. in some eastern Hindí dialects, as having arisen from the *t* of the Sanskrit participle, through *d* and *r*. But inasmuch as the change supposed, of *r* to *l*, is the exact reverse of that which these dialects constantly exhibit in other words, it is highly improbable that the law should have been uniformly reversed in the participle only. Nor has it yet been proved that the use of this form in *l*, (which is found also in the Prákrit dialects coëxistent with those in *ḍ* and *r*,) historically followed the use of the other forms. I am therefore inclined to believe, that in this participle in *l*, as also in the labial future of these same dialects, to be hereafter noticed, we have a form as ancient as the Sanskrit participle in *t*, and having no connexion with it.

**Vid.* §71, (1). †*Vid.* §75. ‡*Vid. Prák. Prakás.* VII, 32. ‖*Vid.* §§77, *b*, 155.

(3) The irregular perf. part. of some verbs, ending in *na, ná,* etc., is to be connected with the Sk. perf. pass. part. in *na.* Many verbs which in Sanskrit formed this participle with *ta,* in Prákrit preferred the affix *na.* Thus, *e.g.,* we have in Prákrit, *diṇṇa,* for Sk. *datta,* whence H. *dínā,* etc., for *diyá.*

457. The Conjunctive participle, in most of its forms at least, must, I think, be connected with the Sk. indecl. past. act. part. in *ya* or *tvá.*

(1) The termination *ya* in Prákrit became *ia,* whence, *e.g.,* from Sk. *chalya,* Pr. *chalia,* Br. etc., *chali,* and *chal.* When the significant termination had thus almost or quite vanished, the corresponding participle of the ever convenient root *kṛi,* 'to do', *viz., kari* or *kar,* (Sk. *kṛitya,* Pr. *karia,*) was pressed into service, and appended to the remainder of the old participle; whence, Br. *chálikari,* H. H. *chalkar,* etc. The other affix, *ke* or *kai,* is another form of this same participle, and has arisen from *kari,* by the elision of *r* and *sandhi* of *a* and *i.** A still further reduction gives us the Garhwálí affix, *k,* for *ke,* as, *e.g.,* in *márik.*

(2) In the *ú* which is added to the root in Mairwár, to form such conjunctive participles as *maráne, suṇúne,* etc., we probably have the remainder of the other Prákrit affix of the past act. part., *viz., túṇa* or *úṇa,* for the ancient Vedic *tvánam.*† Thus, *e.g.,* for the Sk. *mritvá,* the Prákrit had *maraúṇa,* whence, by the operation of the regular phonetic laws, *maraúṇ, maraṇ,* and *marú,* as in Mair. *maráne.*‡

(3) At first sight it might be natural to explain the *ne* which is added in Mairwár to this *ú,* and elsewhere, to the root, as identical with the *n* of this Prákrit affix *túna.* But seeing that even in Prákrit the affix had been worn down to *úṇa,* it is quite unlikely, if not impossible, that this should have been afterward increased to *úne.* I would therefore suggest that the affix *ne* should be connected with the Prákrit past pass. part., *kiṇṇa (kiṇṇaka* ?*)* for *kṛita,* from the root *kṛi,* 'to do'. When the participial affix was nearly or quite abraded, the gen. or loc. absolute of this participle appears to have been added to the old form.‖ This is perhaps confirmed by the other form of this affix, *kane,* which is added in Márwárí, to the imperf. part., to give the sense of the conjunctive. Analogous is the Bhag. affix, *kanáí,* of this same part., as, *e.g.,* in *sunkanáí*=H. H. *sunke.* With the other form of this participle in *iyána* (§394,6) may be compared another Prákrit form in *ḍáṇi*; as, *e.g., kariḍáṇi,* whence, if *ḍ* be elided, and *y* inserted, we shall have *kariyáṇi, kariyáṇa.*

(4) Of the very peculiar Kumáoní form of this participle, in *ber,* I am not able to offer any explanation.

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* This is still used in E. Hindí in some phrases, for H. H. *karke.* Thus, I have heard a villager say, *kas ke jáb* ? = H. H. *kaisá karke jáoge, lit.,* 'doing what will you go ?' *i.e.,* 'how will you go ?'.

† Compare the Maráthí form of this participle in *n,* as *karún,*=H. H. *karke,* and the Gujarátí, as, *e.g., hoine,*=H. H. *hoke.*

‡ *Vid.* Williams' Sansk. Grammar, § 555,*a.* ‖ *Cf.* § 159.

458. Of the affixes *wálá* and *hárá*, used with the inflected infinitive to form the Noun of agency, *wálá* is the Sk. *pálaka*, and *hárá*, Sk. *dháraka*.* This etymology of *wálá* may be illustrated by H. *gwálá*, for Sk. *gopálaka*; and that of *hárá*, by an intermediate form in the 1st line of Chand's poem, *dháranadhárayam*, = H. H. *dháranhárá*. The inflected infinitive in this idiom is therefore in fact an objective genitive, under the government of the suffix.

459. The tense-forms which in High Hindí are used as a Contingent future, (and in old Hindí, also as abs. fut. and pres.,) have all arisen from Prákrit modifications of the Sk. present. It is to be noted that Prákrit often substituted for the Sk. terminations, in the 1st sing. and plur., the full forms of the substantive verb, *viz.*, Sing., *amhi*,=Sk. *asmi*, and Plur., *amha*, *amha*,=Sk. *smaḥ*. On the strength of this analogy, I assume a Prák. 3rd sing. in *atthi*, = Sk. *asti*. This will explain, as the regular Prák. form in *di* does not, the Hindí 3rd pres. in *hi*. Similarly I would postulate for the termination of the 3rd plur., a Prákrit form, *ahanti* for *asanti* (Sk. *santi*), of the substantive verb, as the original of the old Hindí form in *hiṉ*. The following table, with the appended notes, will enable the student to work out most of the Hindí forms.

PRESENT.

		Sanskrit.	Prákrit.	Hindí forms.
Singular.	1.	*chalámi.*	*chalamhi.*	*chaläúṉ, chalauṉ, chalúṉ*, etc.
	2.	*chalasi.*	*chalasi.*	*chalasi, chalahi, chaläi, chalai, chale.*
	3.	*chalati.*	*(chalatthi)*? *(chalasaí)*?	*chalahi, chaläi, chalai, chale.*
Plural.	1.	*chalámaḥ.*	*chalamho, -ha.*	*chaláṉ, chalauṉ, chaluhiṉ, chalaiṉ, chaleṉ, chalíṉ.*
	2.	*chalatha.*	*chaladham. chalaha.*	*chalahu, chalau, chalo. chalá.*
	3.	*chalanti.*	*(chalahanti)*? *chalenti.*	*chalahiṉ, chaläiṉ, chalaiṉ, chaleṉ, chalai, chalíṉ*, etc.

Rem. 1. In all the above forms the Prákrit optionally substituted *e* for *a* after the root, whence the frequent appearance of *e* before the terminations in Old Hindí. This may give a clue also to the explanation of other Hindí forms.

Rem. 2. According to Vararuchi, *(Práh. Prak.* VII, 20,) Prákrit sometimes substituted *jja* and *jjá* for the proper affixes of the present and definite future. Hence have arisen the common Hindí pres. and fut. forms in *aya* and *iya*, as *mariya*, *maraya*=*martá hai*, etc. The forms in *yai* and *ye*, are explained by *Práh. Prak.* VII, 21, which states that *jja* or *jjá* was also inserted before the terminations of the present, future and imperative.

460. (1) The various inflected forms of the Absolute future, with *s* or *h* as the typical letter, are all, I think, to be connected, not with the 1st fut., as has

* Or possibly *kára* (or *káraka*?). So Dr. Trumpp, Sindhí Gram., §10, (33).

been suggested, but rather with the 2nd fut. of the Sk. verb. Space will not allow us to work out all details, but the following tables will suffice.

FUTURE.

		Sanskrit.	Prákrit.	Hindí forms.
Singular.	1.	*chalishyámi.*	*chalissámi.* *chalissam.*	*chálasyúṇ, chálasúṇ,* etc. *chálahúṇ. chalihauṇ,* etc.
	2.	*chalishyasi.*	*chalissasi.* *chalihissasi.**	*chálasí, chálahí.* *chalihasi, chalihahi, chalihai.*
	3.	*chalishyati.*	*(chalissatthi)?* *chalissäi.*	*chálasí, chálahí.* *chalihahi, chalihai.*
Plural.	1.	*chalishyámaḥ.*	*chalissámo,* etc. *chalihissámo,** etc.	*chálasyáṇ, chálaháṇ.* *chalihahiṇ, chalihaiṇ.*
	2.	*chalishyatha.*	*chalissadha.* *(chalissadham)?*	*chálasyo, chálaho.* *chalihahu, chalihau.*
	3.	*chalishyanti.*	*chalissanti.* *chalihissanti.*	*chálasí, chálahí.* *chalihahiṇ, chalihaiṇ.*

(2) Neither Sanskrit nor Prákrit literature gives any forms which could be the original of the various Hindí inflected future forms in *b (v)*. But all the analogies of the Áryan languages lead us to believe, that just as Sanskrit, like Greek, formed a future by the aid of the substantive verb *as*, so the eastern Hindí dialects, with the Bangálí, and, beyond doubt, a Prákrit tongue, which for some reason has not been preserved in literature, formed their future, like the Latin, by the aid of the other substantive verb, *bhú*. Compare, *e.g.*, the E. Hindí forms, *jáb* and *jávauṇ*, 'I shall go', with the Latin *ibo*.

(3) In many parts of India, where, for some reason, the Sanskrit future failed to maintain itself, when the old present, which usurped its place, by reason of its great diversity of use, had become quite indefinite in meaning, the people constructed a new future, by adding to the various forms of the present, one of two new terminations. These terminations now exist, the one as *gau, go*, or *gá*, the other as *lo, lá*, or *lyo*. Of these, the former is probably the past pass. part. of the Sk. *gam*, 'to go', for *gataḥ*, Pr. *gao*. *Lo* may be connected with the Sk. past. pass. part., *lagitaḥ*, Pr. *laggiao*, of the root *lag*.

a. In illustration of this use of a verb of motion to form a future, compare with the above the English idiom, 'I am going to say', which is nearly equivalent to the future, 'I shall say'.

461. In the Imperative the forms in *hi* and *si*, are originally real futures, used, after the analogy of the Sanskrit, for the imperative. The 2nd sing. in *su*, appears to stand for the Sk. 2nd sing. imp. Átm. in *sva*. The common 2nd plur. imper. in *o*, Br. *au*, has arisen from the older Hindí termination, *hu*, which we may, with Prof. Lassen, connect with the Sk. 2nd plur. imper. Átm. in *dhvam*; so that, *e.g.*, the order of derivation would be, *chaladhvam*,

* The Prákrit sometimes, as here, reduplicated the fut. termination throughout. Hence, possibly, come the longer inflected forms in the *Rámáyaṇ*.

chalahuṉ, chalahu, chalau, chalo. Or it may be connected like the 2nd plur., pres. with the Prákrit termination *dhaṃ*. The 3rd sing. forms in *e, ai,* etc., as also the 1st and 3rd plur. in *eṉ*, etc., have, I suspect, arisen from a Prakritic confusion of the imperative terminations with those of the present. The following table will illustrate the derivation of this tense.

IMPERATIVE.

		Sanskrit.	Prákrit.	Hindí forms.
Singular.	1.	*chaláni.*	*chalamu,*	*chalauṉ, chalúṉ.*
	2.	*chala.*	*chalasu, chaláhi.* / *chala.*	*chalasu, chalahu.* / *chalu, chalu, chale,* etc.
	3.	*chalatu.*	*chaladu, chaläu.*	*chalu, chale,* etc.
Plural	1.	*chaláma.*	*chalámo,* etc.	*chaleṉ,* etc.
	2.	*chalata.*	*chalaha, chala-[dham.*	*chalau, chalau.* / *chalo.*
	3.	*chalantu.*	*chalantu.*	*chaleṉ,* etc.

462. The Respectful forms of the Imperative are to be explained by the above-mentioned Prákrit custom of inserting *jja* before the verbal terminations.* The following comparisons will illustrate the derivation :—Prák. 2nd plur. imp. (alternative form), *chalijjadham (*or *chalijjidham),* Old H. *chaliyahu,* Máṛ. etc., *chalijyo* or *chaljo,* H. H. *chaliyo.* Or again, 2nd plur. Prák. *chalijjaha, (chalijjaa),* Br. *chalijjai* or *chalije, (*for *chalijjaya),* H. H. *chaliye.*

463. (1) As the remaining tenses in most of the dialects are formed by means of the auxiliary substantive verb, we may here briefly indicate the origin of the forms of this verb. Those forms of the present which contain *h*, are to be connected with the Sk. *asmi,* Prák. *amhi,* etc. The forms in *chh,* as, *e.g.,* M. *chhauṉ, chhai,* etc., are to be connected with the root *achchh,* which was substituted in Saurasenic Prákrit for Sk. *as,* 'to be'.† This root was conjugated like all Prákrit verbs; thus, Sing., 1, *achchhámi,* 2, 3, *achchhäi,* 3rd plur. *achchhanti,* etc. It is of course possible that some or all of the *h*-forms may have been derived from those in *chha,* but the former theory seems the more probable. It is noticeable that Vararuchi (III, 1,) omits *chh* from the list of aspirates changeable to *h.*

(2) Of the various forms of the past tense, *thá,* the Br. *tho* stands, probably, for the Sk. *sthitaḥ,* from the root *sthá,* 'to stand', which in Sanskrit was already

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* On this topic, Lassen's remark is worthy of note. He says,—"*Conjicio ... arctius limitatam fuisse regulam ab aliis, et relatum esse incrementum potissimum ad formas, quae potentiali et precativo Sanscr. respondeant.*" *Inst. Ling. Prac.,* § 124. † *Vid.* Vár. *Prák. Prak.* XII. 19, 20; Lass. *Inst. Ling. Prac. p.* 346.

used in the sense of simple existence. The intermediate Garhwálí form, *thayo*,* seems to prove that *thá* cannot have arisen, as Mr. Beames has suggested, from the Sk. *bhútaḥ*. With this latter, however, I would certainly connect the other Braj form, *huto*, and the K. *hato*. The Kumáoní *chhiyo* is, of course, the past participle of the Prákrit root, *achchha*, (for *achchhio* or *achchhiao*).† The verb *honá*, in all its variations, is derived from the Sk. *bhú*.

464. The formation of the Márwárí Present, by adding the present of the substantive verb to a form which, as has been above shewn, was itself a true present, is to be explained by the ambiguity which had come to attach to that tense. As it was often used as a cont. fut., and therefore did not, *per se*, any longer denote present time, Márwárí solved the difficulty by adding again, as of old, but in a modern form, the present of the substantive verb. Most other dialects met the case by dropping the old present as such, and forming a new present with the imperfect participle.

465. The limits assigned to this section preclude more than a mere reference to most of the remaining verbal forms.

(1) The perf. in *eu*, common in the *Rámáyaṇ*, is to be referred to the Sk. past act. part. in *tavat*, nom. masc. sing., *taván*, Pr. *avanto*. Thus the Sk. *chalitván*, became in Prákrit, *chaliavanto*, *chaliaú*, H. *chaleu*.

(2) Both the act. and pass. Sk. past participles, were used as perfect tenses in conjunction with the substantive verb, *as*. From this combination have arisen many of the inflected forms of these tenses; as, *e.g.*, Br. *chaleuṇ*, 'I have walked', for Sk. *chalitvánasmi*. An analogous origin is to be sought for the various terminations which are affixed to the imperfect participle, in the *Rámáyaṇ* to form a past contingent, and in Garhwálí to form a present tense.

466. (1) The Sk. causal affix, *aya*, became in Prákrit, *e*. This *e* was sometimes added directly to the root, but very commonly, *p*, which in Sanskrit was added only to certain roots ending in vowels, in Prákrit was added, with *á* prefixed, to many other roots before the causal termination. This *p*, again, was early changed to *b* or *v*, so that, *e.g.*, for the Sk. causal base, *kárayа*, from *kṛi*, Prákrit exhibits not only *káre* but *karáve* (for *karápe*), whence, in succession, the causal bases, Br. *karáva*, G. *karau*, H. H. *karáv*. The *o*, which occurs in two or three H. H. verbs, as, *e.g.*, *bhigoná*, is a contraction of *áva*.

a. A few Sk. causals, as, *e.g.*, *pá*, 'to preserve', inserted a euphonic *l*, instead of *p*, before the causal affix, making *pálaya* (whence H. *pálná*). This is the original of the *l* (in many dialects, *r*) which is found in many Hindí causals, as, *e.g.*, *piláná*, *biṭhláná*, etc.

(2) The regular form of the Sanskrit causal in *aya*, Prákrit, *e*, is preserved in Hindí in many causals of the 2nd form (§ 341, 2), where the causal affix,

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* This verb, *thavúṇ*, though defective in Hindí, is conjugated in full in Gujarátí. *Vid.* Shápurjí Edaljí's Grammar, *pp.* 72—81. † Var. *Prák. Prakás.*, XII. 19, 20.

aya (e), having disappeared, Hindí retains only the ancient lengthening or *gunating* of the radical syllable. Thus, *e.g.*, from the Sk. neuter base, *sphaṭ*, 'to burst', (represented by H. *phaṭná*,) comes the causal base, *sphāṭaya*, (Pr. *pháḍe?*) whence H. *pháṛná*.

467. The Prákrit commonly formed the stem of the passive by adding *ijja* to the root instead of the Sk. pass. affix, *ya*. (Var. *Prák. Prak.* VII. 8, 9.) From this Prákrit formation has arisen the modern Márwárí passive in *ijaṇo*, as, *e.g.*, *karíjaṇo*, 'to be done'. Similarly are to be explained the pres. pass. participles in *yata* found in the *Rámáyaṇ*, (§345, *a*,) and certain passive forms in *iye*, as, *saráhiye*, 'it is praised', for Sk. *shlághyate*, etc. In all these, *ijja* has been softened to *iya*.

a. Sometimes Prákrit assimilated the *y* of the Sk. pass. affix to the final consonant of the root, as, *e g.*, in *dissäi*, for Sk. *dṛisyate*. (Var. *Prák. Prak.*, VIII, 57, 58.) From this form of the passive are derived many Hindí verbs of a passive sense, as, *siṇchná*, 'to be watered', which is for *sichchaná*, and is properly a passive derived from the Sanskrit root *sich (siñch)*, of which the passive base is *sichya*, Pr. *sichcha*.

CHAPTER IX.

Of Derivative and Compound Words.

I. *Of Derivatives.*

468. The general principles of the derivation of words in Hindí have been already treated in Chapter III.; where also we have noted the forms under which pure Sanskrit words appear in Hindí. It will be our object, in this section, to indicate the most common affixes by which Tadbhava words of various classes are formed either from original roots or from secondary formations.

469. The following are the most common forms of *Abstract* Nouns:—

(1) The roots of very many verbs are used as abstract nouns; as, मार, (vb. मारना,) 'a beating'; बोल, (vb. बोलना,) 'speech'. A short vowel in the verb is often lengthened or *gunated* in these nouns; as, *e.g.*, चाल, (vb. चलना,) 'walk', 'behavior'; मेल, (vb. मिलना,) 'harmony'.

a. Here we must also place many words ending in आव (आउ, आऊ, or आओ); as, बचाव, 'salvation'; बनाव, 'adornment', etc.

Rem. 1. In many such words the final व is identical with the व (Sk. प) which is the characteristic of the causal affix. Although this व has disappeared from

the High Hindí causals, it is retained in almost all the dialects; so that the original Hindí form of the causal root, *e.g.*, of बचाना, was not बचा, but बचाव. Hence appears the propriety of placing such words as the above under this class. It should be remarked, however, that many words with this final labial express the abstract idea, not of the causal, but of its primitive. Such nouns will be explained below (3).

Rem. 2. It must not be supposed that nouns of this class are derived from the infinitives with which they are connected. Both the infinitive and the noun are collateral formations from one primitive root.

(2) न, (for Sk. न, forming neuters in नं,) is added to verbal roots to form abstract nouns; as, चलन, (vb. चलना,) 'walk'; मरन, (vb. मरना,) 'dying'.

a. Or आन may be added; as, उठान, (vb. उठना,) 'rising'; लगान, (vb. लगाना,) 'fastening'.

(3) आउ, (Sk. अतु or आतु.*) is added to primitive verbal roots to form abstract nouns; as, चढ़ाउ, (vb. चढ़ना,) 'an ascent'. ऊ, व, or ओ, is sometimes written for the final उ.

a. आई is sometimes added instead of आउ, giving the same sense; as, चढ़ाई=चढ़ाउ.

(4) A large class of abstract nouns is formed with the affixes वत, वट, हत, and हट. These are often added to causal roots; as, from बनाना, 'to make', बनावट, 'a fabrication', also बनावत; from बुलाना, 'to call', बुलाहट, 'calling': and also to adjectives; as, from कड़वा, कड़वाहट, 'bitterness'; from चिकना, चिकनाहट, 'greasiness'.

a. Here also properly come a number of nouns in औनी or औटी (for आवनी or आवटी); as, कसौनी or कसौटी, 'a touchstone'; छुड़ौटी, 'deliverance'; which come respectively from कसाना, छुड़ाना.

Rem. All these formations are to be connected, like the foregoing, with the Sk. affix, *átu* or *atu*. The labial which appears in many of these words really belongs, not to the termination, but to the causal base: *h* has apparently been inserted merely for euphony.

(5) Very common is the affix ई, (Sk. यं,) forming abstract nouns from other nouns and adjectives. Thus, from ऊंचा, 'high', ऊंचाई, 'height'; बुरा, 'bad', बुराई, 'badness'; गोला, 'a ball', गोलाई, 'roundness'; लड़का, 'a boy', लड़काई, 'boyhood'.

a. When added to causal roots, ई (for आनी,) forms nouns denoting the price paid for the work denoted by the verb; as, from धुलाना, 'to

* Sindhí preserves the consonant, hardening *t*, however, to *ṭ*.

cause to wash', धुलाई, 'the price paid for washing'; उतारना, 'to carry over', उतराई, 'ferriage'; ढुलाई, 'price of carriage', etc.

(6) Other abstract nouns are formed by adding to adjectives and verbal roots the affix आई; as, from चतुर, चतुराई, 'cleverness'; from ठगना, ठगाई, 'cheating'.

(7) Many Sanskrit fem. abstract nouns are formed with the affix ति (sometimes नि); as, मति, 'the mind'; बुद्धि, (बुध+ति,) 'intelligence'; ग्लानि, 'languor'.

a. In Hindí Tadbhava nouns also, this suffix is added to verbal roots; but इ is either dropped or lengthened. Thus, लागत, 'price', (vb. लगना, the radical *a* being lengthened); बढ़ती, (for बढ़तिका, बढ़तिया?) 'increase', (vb. बढ़ना); चढ़ती, 'rise, (in price',) (vb. चढ़ना.)

(8) Tatsama masc. abstracts are formed from nouns and adjectives, by the affix त्व; as, from ईश्वर, 'God', ईश्वरत्व, 'divinity'; गुरु, 'heavy', 'venerable', गुरुत्व, 'dignity'.

a. This affix, through different Prakritic modifications, has become in Tadbhava words, प, पा, पन or पना; as, from बुढ़ा, 'old', बुढ़ापा or बुढ़ापन, 'old age'; लड़का, 'a child', लड़कपन or, more rarely, लड़कपना, 'childhood'. प is very rare; examples are, स्यानप, 'maturity'; बुढ़ाप, 'senility'. पनी also, very rarely occurs; as, लुच्चपनी, 'wantonness'.

(9) A few abstracts are formed with क; as, ठंढक, 'coolness'.

(10) Many Sanskrit fem. abstracts are formed from adjectives with the affix ता; as, from नम्र, नम्रता, 'courtesy'; from पुरुष, पुरुषता, 'manhood'. Others are formed from roots with आ, and, rarely, ना; as, इच्छा, 'desire'; तृषा, 'thirst'.

a. For ता, ताई is often substituted; as, सुंदरताई, for सुंदरता, 'beauty'.

(11) Masc. abstract nouns are formed from Sanskrit roots or nominal bases, by adding इमा (Sk. इमन्); as, लघिमा, 'lightness'; महिमा, 'greatness'.

a. In Hindí, this termination has become आं; as, *e.g.*, in ऊंचां, 'height'; लंबां, 'length'.

(12) Other Sanskrit abstracts (neut.) occur in Hindí, formed from nominal bases with the suffix य; as, *e.g.*, राज्य, 'kingdom'; स्वाम्य, 'lordship'. But Hindí very commonly drops this य; as, *e.g.*, in राज.

470. The following terminations are used to form nouns denoting *Agency* or *Occupation*.

(1) वाला (Sk. पालक), as thus used with inflected infinitives, has

already been noticed. It is also added to nouns to denote 'occupation'; as, दूधवाला, 'a milkman'; and to verbal roots, as, रखवाल, 'a guard'.

a. But some words terminating in वाला, have come directly from an old Sanskrit compound, as, *e.g.*, ग्वाला, 'a cowherd', Sk. गोपालक. Dialectic variations of this affix are वारी, वार, etc.

(2) हारा or हार, as used with verbs to form nouns of agency, has also been already noticed. It is occasionally used with nouns; as in पनहारा, 'a water-carrier'. The penult is sometimes shortened; as, पनहरा.

(3) आरा, (Sk. कारक,) and आर or र (Sk. कार,) are added to nouns to denote 'occupation'; as, from सोना, सोनार, (Sk. सुवर्णकार,) 'a goldsmith'; from बनज, बनजारा, 'a trader (in grain)'; सुआर, (Sk. सूपकार,) 'a cook'.

a. A few nouns of agency end in री or आरी, (Sk. कारिन्); as, पूजारी, (Sk. पूजाकारिन्,) 'a worshipper'.

b. Other nouns of agency are formed with एरी and एरू; as, पूजेरी, for पूजारी; लुटेरू, 'a robber', etc.

Rem. The explanation of these variations is perhaps to be found in the Prák. root केर, for Sk. कृ. एरी would then stand for Pr. केरिक, and एरू for Pr. केरुक.

(4) Sanskrit nouns of agency were also formed from roots with the affix अक. These are common in Hindí, as, पूजक, 'a worshipper'; रक्षक, 'a protector'.

a. अक is often corrupted to आ, whence Hindí nouns of agency in आ; as, भुंजा, (for भुंजक,) 'a parcher'.

b. In Prákrit, this अक often became इक, whence the Hindí affix इया, denoting 'agency'; as, from लखना, 'to behold', लखिया, 'a beholder'; from गाडर, 'a sheep', गड़रिया, 'a shepherd'. This इया, again, became ई, whence many Hindí nouns in ई, denoting 'occupation'; as, *e.g.*, हलवाई, 'a confectioner'; बढ़ई, 'a carpenter'.

c. अक also became उक, whence, again, nouns of agency in उआ or ऊआ; as, मछुआ, 'a fisherman'. And उआ became ऊ, whence, finally, other nouns of agency in ऊ; as, बैठू, 'a sitter'; खाऊ, 'a great eater', 'a glutton'.

d. वैया, (also वाइया and वय्या,) also forms nouns of agency from verbal roots; as, रखवैया, 'a keeper'; मरवैया, 'a beater'. A long vowel is shortened before the affix; as, लिवैया, 'a taker', from लेना; गवैया, 'a singer', from गाना.

(5) A few nouns of agency are formed with हा (for क?); as, चरवाहा, from चरवाना, 'a shepherd'. This is also added to nouns; as, कबीराहा, 'a follower of *Kabír*'.

(6) Two or three nouns of agency are formed from verbal roots with वा; as, देवा, 'a giver'; लेवा, 'a taker'.

Rem. This is possibly an oblique form of the infinitive in वो so that देवा, लेवा, = देने का, लेने का.

(7) A few nouns of agency are formed with आक (Sk. आकु); as, पैराक, 'a swimmer'.

(8) Very common are Sanskrit nouns of agency or relationship in ता; as, कर्त्ता, 'a doer', दाता, 'a giver'; पिता, 'a father'.

(9) Many Sanskrit nouns of agency are formed with the affix अन (अण). In Hindí, these are chiefly found in poetry, as the last member of compounds; as, शयन, 'a sleeper'; दुखहरन, 'a remover of sorrow'.

(10) Finally, Sanskrit formed nouns of agency with अ, after *guṇ* of the root. These are found in Hindí, but only as the last member of compounds; as, from the root धृ, धर, = धरनेवाला, 'a supporter', in धरनीधर, 'a mountain', *lit.*, 'an earth-supporter'.

471. Nouns denoting the *Instrument* are formed from verbal roots

(1) With नी, ना, or न, (Sk. अन, Pr. अनक, अनिक?); as, from धौंकना, 'to blow', धौंकनी, 'a bellows'; बेलना, 'to roll out', बेलन or बेलना, 'a rolling-pin'. Compare with this the postposition ने, used with nouns.

(2) Some nouns with an instrumental sense are formed by the affix आ (Sk. अक?); as, घेरा, 'a fence', from घेरना, 'to surround'.

472. (1) *Possessive* nouns are most commonly formed from other nouns with the affixes वाला or हारा; as, *e.g.*, दांतवाला, 'one having teeth'; कपड़ेवाला, 'a draper'. वाला may be thus added to a series of words, all of which must then be inflected; as, घोड़े गंडे पट्टे वाले, 'horses having collars and girths', *i.e.*; 'harnessed'.

a. Here may be noted a large class of Persian nouns, formed with the suffix दार (2nd root of داشتن, 'to have',); as, जमींदार, 'a landholder'; हवादार, 'ventilated', *lit.*, 'possessed of air'.

(2) The termination आल or आला, (Sk. आल, Pr. आलक,) is added to a few nouns to form possessives; as, लठियाल, 'one having a stick'; जवाला, 'a mixture of other grain with barley (जौ).

Rem. But in a few words expressive of place, आल stands for the Sk. आलय; as, ससुराल, 'father-in-law's house'. So also, perhaps, घड़ियाल, 'a gong', from घड़ी, 'a division of time'.

473. *Diminutives* are most commonly formed in Sanskrit (1) with the affix अक. This termination is similarly used in Hindí; thus,

from ढोल, ढोलक, 'a small drum': or का (fem.) is added; as in पशुका, 'a small animal', from पशु; or टका, as in शकटिका, 'a toy-cart', from शकट; or की, as in टमकी, 'a small drum'.

a. क being elided from such diminutives, य was often inserted, whence a large class of Hindí diminutives (fem.) in इया; as, from दिब्बा, 'a box', दिबिया, 'a little box', 'a casket'; from फोड़ा, 'a boil', फुड़िया, 'a small sore', 'a pimple'. These diminutives often express 'affection'; as, बेटिया, 'little daughter', from बेटी.

b. इया, again, very often became ई; whence a large number of diminutives ending in ई, as, *e.g.*, गाड़ी, 'a carriage'; टोकरी, 'a small basket', etc., etc.

c. In the east, especially, क being elided, व was inserted instead of य, whence another class of diminutives in वा; as, *e.g.*, from पुर, पुरवा, 'a hamlet'; घोड़वा, 'a small horse', often used by way of depreciation. व is often softened to उ, whence diminutives in उआ; as, बेटुआ, 'a little son'.

(2) Sanskrit also formed diminutives in र, whence have come *(a)* Hindí diminutives in री; as, तितरी, 'a butterfly'; and *(b)* in ड़ी; as, टिकड़ी, 'a wafer'; पलंगड़ी, 'a small bedstead'; and, still more common, *(c)* others in ला and ली; as, तितली and टिकली, for तितरी and टिकड़ी; घंटाली, 'a little bell', from घंटा. For ल (र) इल and उल seem to have been added; as, *e.g.*, in खटोला, 'a small bed'; मुरेला, 'a peachick', etc.

(3) A very few diminutives are formed with ना; as, from भूत, 'a goblin', भूतना, 'a sprite'; from मटका, 'a large earthen jar', मटकना.

474. क, and also रा, ड़ा and ला, (Sk. र), with their fem. forms, की, री, ड़ी and ली are often added to nouns to form derivatives expressive of various relations difficult to classify. Sometimes the consonant of the affix is preceded by इ or उ, which is combined with the final vowel of the primitive according to the rules of *sandhi*. Examples are, from मट्टी, 'earth', मटका, 'an earthen jar', dim. मटकी; from हाथ, 'hand', हथेला, 'a pilferer'; हथेली, 'the palm of the hand', हथौड़ा, 'a hammer', dim. हथौड़ी; हथरी, 'a handle'; हथौली, 'a plough-handle'.

a. आ and ई, (for अक, इक,) are similarly added; as, again, from हाथ, हथा, 'a handle', हथी, 'a horse-brush'.

475. Nouns expressing *Nativity* or *Relationship* are formed from other nouns with the affix ई (Sk. ईय, इय). Examples are, माड़वाड़ी, 'a native of Márwár'; कबीरी, 'a follower of *Kabír*'.

476. Hindí Adjectives are derived as follows:—

(1) Many adjectives were formed in Sanskrit with the affixes अक, इक, or उक. Before these affixes, medial *a* or a final radical vowel was *vriddhied*, and any other vowel changed to its *gun*. Examples are;—सांसारिक, 'worldly', from संसार, 'the world'; तापक, 'inflammatory', from तप, 'heat'.

a. In Prákrit, क was dropped from these forms, whence, य being inserted, Hindí adjectives in इया; as, दूधिया, 'milky', from दूध. But more commonly *sandhi* took place; whence, from अक came the Hindí adj. termination, आ; as, from मैल, 'dirt', मैला, 'dirty'; from मुटुक, for मुट, मोटा, 'fat', etc. Similarly, from इक has often come the termination ई; thus, from भार, 'a burden', भारी, 'heavy'; ऊन, 'wool', ऊनी, 'woolly'. उक also became ऊ, as in a few modern adjectives, *e.g.*, ढालू, 'sloping'.

(2) Many Sanskrit adjectives were formed with the terminations ल, आलु, इल, उल; र, आर, इर, उर. All of these, perhaps, have been preserved in Hindí. Examples are;—from दूध, दूधल, 'milky'; from दया, दयाल or दयालु, 'merciful'; from दांत, दन्तैल or दन्तेल, 'toothed'; from बोझ, बोझैल, 'loaded'; from काम, 'work', कमेरा, 'industrious'; from नोक, नोकीला, 'pointed'; from रस, 'juice', रसीला, 'juicy'. Adjectives in र (एर) are less common, but examples occur; as, दंशेर, 'cruel', from दंश, 'a bite'; दूधेर, 'milky', from दूध. And through the change of र to ड़ come a very few adjectives in ड़; as, हंसौड़, 'merry', (हंस+उर,) from the root of हंसना, 'to laugh'.

(3) A few adjectives or nouns occur, which are formed with the Sanskrit suffix इत; as, दंगैत, (दंग+इत,) from दंग, 'seditious'; बर्छैत, *lit.*, 'having a spear', 'a spearman', from बर्छा.

(4) The following suffixes are also occasionally used to form adjectives; *viz.*, ई (added as initial); as, दंगई, 'turbulent'; इभ; as, तुन्दिभ, 'corpulent': and हा; as, कंपहा, 'tremulous'.

(5) Many Tatsama adjectives denoting 'possession', are formed with ई (Sk. इन्); as, धनी, 'wealthy', (Sk. धनिन्.) from धन, 'wealth'; and also with वान or वन्त (Sk. वत्); as, from धन, धनवान; 'wealthy'; from बल, बलवान, 'strong'; from कृपा, कृपावन्त, 'merciful', etc.

(6) Many Sanskrit participles, especially those in त and मान (मत्), are used as adjectives in Hindí; as, *e.g.*, क्रोधित, 'angry', (from क्रुध्); शोभयमान, 'beautiful', (from शुभ्).

(7) The Sanskrit affix मय, = Engl.—'ful'; is also often added in Hindí to Tatsama nouns; as, दयामय, 'merciful'; पावकमय, 'fiery'.

(8) Very rarely Tatsama adjectives are found in Hindí, formed with the Sk. affix वत्, expressing 'similitude'; as, विधिवत, 'like the moon'.

(9) A very few adjectives occur, formed with the Sk. desiderative affix, स्; the chief example is पियासा, 'thirsty', for Sk. पिपासितः, perf. pass. desider. part. from the root पा, 'to drink'.

477. A very large number of *Onomatopoetic* words occur in Hindí, whose derivation is to be traced to an attempt to imitate or suggest a sound or action by the voice. These often have a reduplicated form. Such, *e.g.*, are खटखट, 'a knocking'; झनझन, 'a jingling'; चट्टाबट्टा 'a rattle'; किंकणी, 'a tinkling girdle'; सुनसुनाना, 'to whistle', etc., etc.

II. *Of Compound words.*

478. Hindí admits of the greatest freedom in the use of compound words, the length and complexity of which form a distinguishing feature of Hindí as compared with Urdú. Urdú, indeed from the side of the Arabic, does not admit of composition of words, and even in its Persian element it cannot compare in this respect with Hindí.

a. Long and complex compounds are for the most part confined to poetry; but short compounds are freely admissible in prose and in conversation. Many idioms, moreover, which cannot be strictly termed compound words, can only be explicated on the principles which regulate the formation of compounds. Thorough familiarity with these principles is absolutely essential to the understanding of Hindí poetry. The constant omission of the postpositions, which otherwise seems quite arbitrary, upon these principles commonly admits of a simple explanation, and the relations of such groups of words are at once easily determined.

479. The various compounds admissible in Hindí, are the same as those which we meet in Sanskrit, and therefore may be classified in the same manner. And we cannot do better in treating this subject, than adopt, for the most part, the classification of Prof. Williams, as given in his Sanskrit Grammar, which will be found much more clear and easy of comprehension than that of the Indian grammarians. We have then five general classes of Compounds; 1*st*, *Dependent* Compounds, in which the relation of the several words is that which is expressed by the cases of a noun: 2*nd*, *Copulatives*, in which the relation of the elements is that expressed by a copulative conjunction: 3*rd*, *Descriptives*, in which an adjective is united with a substantive: 4*th*, *Numerals*, in which the first element is a numeral: 5*th*, *Adverbials*, in which the first element is an adverb.

480. *Dependent Compounds* are of six varieties, corresponding to the six cases of nouns by which dependence is expressed.

(1) *Accusatively dependent* Compounds are very common; the second member is a verbal root or noun of agency, to which the first member stands in the relation of an *accusative* case.

The following are examples of Tadbhavas: तिलचट्टा, *lit.*, 'oil-licker', 'a cockroach'; कठफोड़ा (काठ+फोड़ा), 'wood-borer', 'a woodpecker'; चिड़ीमार, 'a fowler'; मक्खनचोर, 'butter-stealer' (an epithet of *Krishṇa*). Similar Tatsamas are;—जगतार, 'world-savior'; गुणज्ञाता, 'merit-discerner'; जीवनदाता, 'life-giver'; पतितपावन, 'purifier of the guilty'; त्राहिकार, 'cry for mercy'; मनोहर, (मनस+हर, § 51,) 'heart-ravishing'.

a. In many such compounds, the verbal root consists of a single letter or compound letter; as, *e.g.*, प, (*Sk.* पा, 'to protect,') in भूप, *lit.*, 'earth-protector', 'a king'; or द, (*Sk.* दा, 'to give',) in सुखद, 'pleasure giving'; or ज्ञ, (*Sk.* ज्ञा, 'to know',) as in सर्व्वज्ञ, 'all-knowing', etc.

b. Compounds in which गत, 'gone', is the last member, belong to this class; but गत often appears to have lost its specific meaning, and implies mere connexion or proximity, without any suggestion of motion, as in the following from the *Rámáyaṇ*: सुरसरिगत सलिल, 'water in the divine river'; करतलगत पुष्प, 'a flower lying in the hand'.

c. The accusative member is occasionally last in the compound; as, मर्दनमयन, 'destroyer of *Mayan*'.

(2) *Datively dependent* Compounds are those in which the first word of the two is equivalent to a *dative* case. These are rare; a common illustration is, शरणागत, *lit.*, 'having come for refuge', 'a refugee'.

(3) *Instrumentally dependent* Compounds are those in which the first stands to the second in the relation of the case of the *agent*. The last member of these compounds is always a Sanskrit perf. pass. participle. They are comparatively rare, and are all Tatsamas. Most common are those in which कृत, (perf. pass. part. of *Sk.* कृ, 'to do',) is the second member; these are chiefly used in the titles of books: as, तुलसीदासकृत रामायण, 'the *Rámáyaṇ* by *Tulsí Dás*'.

(4) *Ablatively dependent* Compounds are those in which the first word is related to the second as an *ablative* case. Examples are, of Tadbhavas;—देसनिकाला, 'banishment'; of Tatsamas;—मोहजनित, 'born of ignorance'; रत्नजटित, 'inlaid with jewels'; बुद्धिहीन, 'void of wisdom'; पंचरचित, 'composed of the five (*sc.* elements).

Rem. It should be observed that many of the functions of the Sanskrit instrumental case are in Hindí assumed by the ablative; so that many compounds which in Sanskrit would be classed as *instrumentally* dependent must be reckoned *ablatively* dependent in Hindí.

(5) *Genitively dependent* Compounds are those in which the relation of the first member to the second is that of a *genitive* case. These are exceedingly common, both in poetry and in prose. As in other Tadbhava compounds, a long vowel in the first member is commonly shortened, and the laws of *sandhi* are neglected. Examples are, of Tadbhava compounds;— लखपति, (लाख + पति,) 'a millionaire', *lit.*, 'owner of a *lákh*'; पनचक्की, (पानी + चक्की,) 'a water-mill'; घुड़साल, 'a stable (for horses)'; of Tatsamas;—जगदीस, 'Lord of the world'; जलविहंग, 'water-fowl'; दारुनारि, *lit.*, 'a wood-woman', *i.e.*, 'a puppet'; रामकथा, 'the story of *Rám*'.

a. अर्थ, in the second place in these compounds, may often be rendered, 'because of'; as, भयार्थ, 'because of fear'; स्नेहार्थ, 'because of affection'.

b. These compounds are especially common in titles of persons; as, धर्मावतार, 'Incarnation of virtue'; गोपीनाथ, 'lord of the milk-maids': and also in proper names; as, रामचरन, *lit.*, 'feet of *Rám*'; देवीदास, *lit.*, 'servant of the goddess': also in the titles of books; as, प्रेमसागर, 'Ocean of love'; व्रजविलास, 'sport of *Braj*', etc., etc.

c. Under this head come many idiomatic combinations in which a numeral is the last member; as, कालकोटि, *lit.*, 'a death-*krorˊ*', 'a crore of deaths'; तापत्रय, 'the three penances'; नरसहस, 'a thousand men'. Similarly is कामअनेक to be explained in the compound, कामअनेक छवि, 'the beauty of countless *Kám Devs*'.

d. राज or राउ (राऊ) occurs as the last member in many such compounds, denoting 'eminence' or 'superiority'; as, *e.g.*, मुनिराउ, 'the prince of sages'; तीरथराज, 'the chief of sacred places'; ऋतुराज, 'the prince of the seasons', *i.e.*, 'the Indian autumn'.

e. In these compounds an adjective occasionally occupies the last place; especially, योग्य (जोग), 'worthy', 'fit'; as, व्याहनयोग्य, 'marriageable'.

(6) *Locatively dependent* Compounds are those in which the relation of the first word to the second is that of a *locative* case; as, घुड़चढ़, *lit.*, 'horse-mounted', 'a horseman'; स्वर्गवासी, 'dweller in heaven'; आनन्द मगन, 'immersed in joy'; धनुपाणि, 'bow in hand'. Here we may note

especially a large number of compounds in which ज, 'born', is the second member; as, जलज, *lit.*, 'the water-born', 'the lotus'; द्विज, 'the twice-born', *i.e.*, 'a Brahman'; also others with चर; as, निशचर, *lit.*, 'night-walker', 'a demon'; जलचर, 'aquatic animals'; and a few with ग, 'going'; as, नभग (नभः+ग), 'moving in the atmosphere', 'a bird'.

481. Occasionally the first member of Dependent Compounds is in the plural; as, भक्तनहित, 'love to worshippers'; दीननबंधु, 'friend of the afflicted'.

482. *Copulative* Compounds include all compounds the relation between whose members might be expressed by a copulative conjunction. Under this general class we may notice, especially,

(1) *Complementary Copulative* Compounds, in which the one member may be regarded as *complementing* or supplementing the other. These are the most common. Examples are;—मावाप, 'parents'; अन्नजल, 'food and drink'; *lit.*, grain-water'; रामानुज, '*Rám* and (his) younger brother, *i.e.*, *Lakshman*, *lit.*, *Rám*- after-born'.

a. Words of opposite meaning are often thus coupled; as, कमतो वढ़तो, 'loss and gain'; चराचर (चर+अचर), *lit.*, 'moveable-immoveable', *i.e.*, 'animate and inanimate'.

b. Under this head also comes the common colloquial idiom in which a word is repeated, either with its initial letter omitted or another substituted, or with a different medial vowel, to denote indefinitely the remainder of a class. The repeated word gives a sense exactly equivalent to the Sanskrit इत्यादि, or '*et cetera*'. Examples are;—डेरे रेरे, 'tents, etc.', *i.e.*, 'tents with all their appurtenances'; घोड़े वोड़े, 'horses, etc.', as, *e.g.*, 'mules, donkeys, etc'.; कोस कास, '*kos*, etc'.

(2) *Reciprocal Copulative* Compounds are those in which two words of similar or identical meaning, are grouped together with a *reciprocal* force. Often the second word is merely the feminine form of the first. Examples are;—कहा कही, 'altercation'; लाठा लाठी, 'mutual beating'. Sometimes the two members of the compound differ in a radical letter only; as, अड़ोस पड़ोस, 'neighbourhood'; आम्हने साम्हने, 'facing one another'.

(3) Many other combinations occur which must be reckoned as copulative compounds; but the second word seems to be added merely for the jingle, and adds nothing to the first. The same varieties

of formation occur in these as have been mentioned under (1) and (2). Examples are;—भला चंगा, 'well (and) sound'; टोआ टोई, 'groping'; काना कानी, 'whispering'; खोज खाज, 'search'; चाल चलन, 'walk', 'behaviour'; पूछ पाछ, 'inquiry'.

483. Observe that not only the postpositions, but the substantive inflection, is added only to the last member of a copulative compound; as, भूत प्रेतों को, 'to ghosts and goblins'; लषनरामसीतहि, 'to *Lakshman*, *Rám* and *Sítá*. Similar is the relation of the first two nouns in the following phrase from the *Prem Ságar*: सब लगे पगड़ी फेंटे मिलाय मिलाय ....उसे काढ़ने, 'all began, tying turbans and waistbands together, to pull at it'; so also in the *Rámáyan*; हठिअविवेकहि भजई, 'he praises obstinacy and stupidity'.

a. In the same way various suffixes, as वाला, मय, etc., are sometimes attached to the last of a number of nouns, which are then to be regarded as forming a copulative compound; as, वह तीन मूंद नौ पग छह कर वाला, 'that three-headed, nine-footed, six-handed creature'; सियाराममय सब जग जानी, 'regarding the whole world as pervaded by *Sítá* and *Rám*'; जड़चेतनगुनदोषमय विस्व कीन्ह करतार, 'the creator (has) made the world to consist (both of) the animate (and) the inanimate, (of) virtue (and) of vice'.

484. *Descriptive* Compounds are those in which an adjective or a word used adjectively, is compounded with a substantive. In these the one member of the compound is predicated of the other. Examples are;—भलमानुस (भला + मनुष्य), 'courteous'; कनफटा, 'ear-split', 'an ascetic with split ears'. Here come all compounds in which महा, (for महत्, 'great',) occupies the first place; as, महापाप, 'great sin'; महाराज, 'great king'. Other illustrations are;—अल्पबल, ('having) little strength'; परमेश्वर, (परम + ईश्वर), 'the supreme God'; मध्यलोक, 'the middle world', *i.e.*, 'the earth'; बहुमूल्य, 'of much value', 'precious'.

a. Under this head fall compounds, common in poetry, in which वर or वर्य, 'excellent', follows a substantive as the second member of the compound; as, मुनिवर्य, 'noble sage'; स्त्रीवर, 'excellent woman'. The qualifying member also takes the second place in मनमलीन, 'mind defiled', 'unholy'; and regularly in compounds implying *comparison*; as, सरोरुहस्याम, 'dark as the lotus flower'.

b. Sometimes an inseparable prefix takes the place of the adjective; especially, कु, (also क, का, कद् or कव,) 'bad'; as in कुसपना, 'a bad

dream'; कापूत, 'a bad son'; also सु (Greek, *eu*), 'well', 'good'; as in सुसंगति, 'good society'; also दुर्, (दुष, दुस), (Greek, *dus*), 'bad'; as, दुर्वचन, 'abuse'; दुष्कर्म्म, 'crime'; दुस्तर, *lit.*, 'difficult to cross'. सु has sometimes an intensive force; as in सुदूरि, 'a great distance'.

Rem. Regularly, these prefixes can only be joined with Sanskrit words; but in poetry this rule is not always observed. Thus we have in the *Rámáyaṇ*, सुसाहेब, 'the good master', and even, सुचारिउ भाई, 'the noble four brothers'. I have also noted, in poetry, सुखोरिके, (सु+खोलके,) 'well-opening'.

c. A noun may supply the place of the adjective; as, राजहंस, *lit.*, 'the king-goose', the flamingo'. So explain such idioms as the following;—मथुरापुरी का आहुक नाम राजा, 'a king of *Mathurá* named *Áhuk*'; where आहुक नाम is a descriptive compound, in which the proper name, आहुक, takes the place of the adjective. These might be termed *appositional* compounds.

d. Similar is the use of आदि as the second member of compounds; as in ब्रह्मादि, *lit.*, '*Brahmá*, the beginning'; *i.e.*, '*Brahmá* and the other gods, beginning with *Brahmá*'; सुधादि असन, 'nectar and other kinds of food'.

e. Sometimes a Sanskrit and a Persian word meaning the same thing are coupled together, as in तन बदन, 'the body'.

485. *Numeral* Compounds are those in which the first member is a numeral; as, त्रिलोक, 'the three worlds'; सहस्रमुख, 'thousand-mouthed'; चतुष्पथ, 'a place where four roads meet'; पंचप्राण, 'the five vital airs'; शत्वर्ष, 'a century'.

486. *Adverbial Compounds* are those in which the first member is an inseparable adverb or preposition; as, *e.g.*, compounds with यथा: as, यथाविधि, 'according to rule'; यथोक्त, (यथा+उक्त), 'as spoken', 'true': compounds with सह, abbreviated to स; as, सटीका, 'with commentary'; सानज, 'with (his) younger brother'; and many others: as, प्रतिदिन, 'every day'; अधिकृत, 'a superintendent'.

a. Here also may be noted compounds with the negative prefix, अन् (Greek, *alpha* privative). In pure Sanskrit words, अन् becomes अ before consonants, but in Hindí words of modern formation, अन् is used before both vowels and consonants. Examples are, of Sanskrit words;—अनन्त (अन्+अन्त,) 'without end'; अप्रिय, (अन्+प्रिय,) 'unlovable'; अनीश, *lit.*, 'not-God', *i.e.*, 'created existence'; अदेय, (अन्+देय, *Sk.* fut.

pass. part..) 'not to be given'. Modern Hindí compounds are;—अनजान, (अन्+जान,) 'unknown'; अनगिनत, 'uncounted'; अनभल, 'ill-fortune'; अनइस, *lit.*, 'not so', 'other-like'. It is even compounded with a perf. part.; as in अनभयउ, in the following: जागउ नृप अनभयउ बिहाना, 'the king awaked ere it was morning'; *lit.*, 'morning not having been'. *(Rám. B.)*

b. Under this head also include परस्पर, 'mutual', from पर, 'other', reduplicated with a euphonic स.

487. Many of the above compounds are adjectives, and yield no complete sense in themselves. Many others, although substantives, may also be used in an adjective sense; in which case the adjective termination ी, is often added; as, मृगनैनी, 'gazelle-eyed'; पिकबैनी, 'having a voice like the cuckoo'. But this ी is often omitted, and the compound is used in its original form; as, मेघवरण, 'cloud-colored'; नररूप, 'having the form of a man'.

Rem. These compounds used thus adjectively are constantly met with in poetry, as the predicates of an implied relative clause; of which the copula, usually, and almost always the relative also, is unexpressed. Examples of this construction will be found on almost every page of the *Rámáyan*.

a. The word रूप, 'form', at the end of compounds, often has the sense of 'of', 'consisting of'; as, मोहरूपी सागर, 'sea of error'. But sometimes it may be rendered literally; as, नररूपहरि, '*Hari* in the form of man'.

488. Anomalous compounds are formed with मात्र and अन्तर; as, अस्थि मात्र, 'mere bone'; देशान्तर, 'another country'. पूर्व or पूर्वक is added to nouns to form compounds denoting 'manner'; as, बुद्धिपूर्वक वचन, 'words with wisdom'; स्नेहपूर्वक, 'loving', 'kindly'.

489. Compound words are themselves often compounded with other words or with other compounds, thus forming *Complex* Compounds. Examples are;—षट्रसभोजन, 'food of six flavors'; a descriptive, involving a numeral compound; नभजलथलवासी, 'dwellers in air, on earth, and in water'; a locative compound, involving a copulative of three members; भानुकरवारि, *lit.*, 'sunbeams-water', *i.e.*, 'the mirage'; नानायुधधर, (नाना+आयुध+धर), 'bearing various weapons'; an acc. dep. comp., used descriptively, in which the acc. member, नानायुध, is itself a descriptive compound. In the *Prem Ságar*, we have the anomalous *quasi* compound; मोह औ चिन्तारूपी, for मोहचिन्तारूपी.

a. In the *Rámáyaṇ* and other poetry, we find complex compounds of great length; as, जनमनभंजुमुकुरमलहरनी, 'cleanser of the filth from the beautiful mirror of the human soul'; an accusatively dependent, involving four genitively dependents and a descriptive; नखदसनसैल महाद्रमायुध, 'having (their) nails and teeth, rocks and great trees as weapons'.

Rem. Such long compounds are often explicable by beginning with the last member, and proceeding regularly to the first. They are in imitation of Sanskrit idiom and are not admissible in prose, where the postpositions are commonly preferred even for short phrases. Still, in prose, compounds of simple form are preferred, when the two ideas are conceived of as one compound whole; as, प्रभुभक्त, 'worshipper of the Lord'; ऊषाहरण की कथा, 'the story of the rape of *Ushá*'; जितेंद्री, 'one who has subdued the senses'.

490. As remarked §480(5) the laws of *sandhi* are always neglected in all Tadbhava compounds, and very often, in compounds formed with Tatsamas also. Thus, *e.g.*, we find, हरिइच्छा, 'the will of *Hari*', for हरीच्छा; हिमउपल, 'hail-stones', for हिमोपल; भयआतुर, 'distracted with fear', for भयातुर, etc., etc.

491. In poetry, the parts of compounds are often inverted; as, *e.g.*, युतविवेक, *lit.*, 'joined with judgment', *i.e.*, 'discreet', for *Sk.* विवेकयुक्त; हीनमनि, 'deprived of the jewel', for मणिहीन; मर्दनमयन, 'destroyer of *Mayan*', for मयनमर्दन; दिनप्रति, 'every day', for प्रतिदिन; विगतविवेक, 'deprived of judgment'.

492. Before leaving this subject it is important to observe that a large number of Sanskrit words used in Hindí, are compounds formed with various prepositions.

The following list contains the most important:—

(1) अति, 'beyond'; as in अत्यन्त, *lit.*, 'beyond end', 'infinite'.

(2) अधि, 'above', 'over'; as in अधिपति, 'a ruler'.

(3) अनु, 'after'; as in अनुज, *lit.*, 'after-born', 'younger'; also with nouns, as in अनुदिन, 'daily'.

(4) अन्तर, 'within'; as in अन्तःकरण, 'the internal sense', 'the heart'.

(5) अप, 'away',—usually implies detraction; as in अपवाद, 'blame'.

(6) अभि, 'to', 'towards'; as in अभिमत, 'desired', 'chosen'.

(7) अव, 'down',—often implies disparagement; as, अवगाह, 'bathing', अवगुण (also औगुन,) the opposite of गुण, 'vice', 'demerit'.

(8) आ, 'to', 'towards'; as in आदर्शक, 'a mirror'. With the derivatives of गम्, (and also या and इ,) 'to go', आ reverses their meaning; as in आगमन, 'coming', contrasted with गमन, 'going'; so in the verb आना, 'to come', from (आ+इ).

(9) उद्, (उत्. उन्, etc.,) 'up'; as in उत्पन्न, 'born'; उच्चारण, 'pronunciation'; so also in उठना (*Sk.* उत+स्था) *lit.*, 'to stand up', 'to rise'.

(10) उप, 'to', 'down', 'under'; as in उपस्थित, 'prepared', *lit.*, 'stood under'. It often gives a depreciative sense; as in उपहास, 'ridicule', from हस्, 'to laugh'.

(11) नि, 'down', (in contrast with उत्,) as in निगमन, 'the conclusion (in Logic)'; निग्रह, 'subduing'.

(12) निर (निस, नि, etc.,) 'out', commonly has the effect of a negative; as in निष्कलंक, 'without blame'; निर्दोष, 'without fault'.

(13) परि, 'around'; as in परिचारक, 'an attendant', *lit.*, 'a walker around'. It often has merely an intensive force; as in परिपूरण, 'completely filled'.

(14) प्र, 'before',—hence often indicates superiority; thus, प्रधान, 'chief'; प्रयोग 'effort', etc. Often its force is scarcely appreciable; as in प्राप्त (प्र+आप्त), 'obtained'.

(15) प्रति, 'against', 'towards', 'back again'; as in प्रतिवादी, 'a respondent'; प्रतिफल, 'recompense'.

(16) वि, 'apart', often denotes 'negation', 'separation', 'distinction', etc; as in वियोग, 'separation'; विवेक, 'discrimination'; व्यर्थ (वि+अर्थ), 'profitless', 'vain'.

(17) सम्, 'with', (opposed to वि); as in संयोग, 'conjunction'; संग्राम, 'fighting', 'war'. But often its force is imperceptible.

a. Two or three Persian and Arabic inseparable prepositions and other words are also compounded with nouns in Hindí. Most common are the negative particles बे and गैर (غير); as in बेकाम, 'without work'; गैर हाजिर, 'not present'.

CHAPTER X.

ADVERBS, PREPOSITIONS, CONJUNCTIONS AND INTERJECTIONS.

I. *Adverbs.*

493. The tables on the next two pages exhibit a series of adverbs formed from the five pronominal elements noted at *p.* 109.

494. (1) Of the temporal adverbs, all which contain a labial vowel or consonant, have arisen from the combination of the Sanskrit noun, *velá* (H. *ber*), 'time', with one of the pronominal elements. The forms containing *d*, are connected with the Sanskrit series formed with the suffix *dá*, as given in the table.

TABLE XVIII: PRONOMINAL ADVERBS.

	PRONOM. BASE.	*Prox. Dem.*	*Rem. Demonst.*	*Relative.*	*Correlative.*	*Interrog.*
		अ, इ, ई, ए, य.	उ, ऊ, ओ, व.	ज, जि, (य).	त, ति.	क, कि.
TIME.	*H.H*	अब, 'now'.	*Wanting.*	जब, 'when'.	तब, 'then'.	कब, 'when'.
	B.	अबै, अबे.*	,,	जबै, जौ, जद.	तबै, तौ, तद.	कबै, कद.
	M.	,, अमै.	,,	जद, जदै, जदो.	*Relat. used.*	कद, कदै, कदो.
	Me.	,, ,,	,,	जदू, जदां, जदयां	,, ,,	कदू, कदां, कदयां.
	Bh.	एबेर.	,,	जेबेर.	तेबेर.	केबेर.
	Sk.	*Wanting.*	,,	यदा.	तदा.	कदा.
PLACE.	*H.H*	यहां, 'here'.	वहां, 'there'.	जहां, 'where'.	तहां, 'there'.	कहां, 'where'.
	B.	इत, इतै, ईतै. यहां, यां.	उत. ठहां, वां.†	जित.	तित.	कित, कत.
	M.	अठै, अठो, ईंठै	उठै, उठो, ऊंठै.	जठै, जठो.	*Relat. used.*	कठै, कठो. कौंठै, कोठै.
	Me.	अडै, अडो. आडै, आडो.	वडै, वठो, वडै, वडो. वाडै, वाडो.	जडै, जडो. जाडै, जाडो.	,, ,,	कडै, कडो. काडै, काडो.
	O.P.	इहां, ईहां.	उहां, ऊहां.	जहं, जेहां, जहवां जहिआ.	तहं, तहउं, तहवां, ताहिआ.	कहं.
	Av.	एठियां, एठियन हियां, ईआं.	ओठियां, ओठियन. हुआं.	जेठियां, जेठियन.	तेठियां, तेठियन.	केठियां, केठियन
	R.	इहंवां.‡	उहंवां.	जहंवां.	तहंवां.	कहंवां.
	Bh.	एठां, एठाईं.	ऊठां, ऊठाईं.	जेठां, जेठाईं.	तेठां, तेठाईं.	केठां, केठाईं.
	T.	यहंवां, येईठान.	ऊहवां, ओईठान.	,, जेईठान.	,, तेईठान.	,, केईठान.
	Bán.	इतै, यां, याजो.‖	उतै, वां, वाजो.	जितै, ज्यां, ज्याजो.	तितै, त्यां, त्याजो.	कितै, क्यां, क्याजो
	Sk.	अत्र, इह.¶	*Wanting.*	यत्र.	तत्र.	कुत्र.

* Also, in the Saháranpúr district, योब. † *Kumáoní* completes the series after the same analogy, thus; जां, तां, कां. ‡ *Bhojpúrí* uses the same series, only omitting the first nasal. ‖ The अ in this series is very peculiar, but my Pundit insists upon it. ¶ In Hindí, ईह, also, occurs, but is probably connected rather with यहां, etc.

TABLE XVIII, *Concluded*: PRONOMINAL ADVERBS.

PRONOM. BASE.		*Prox. Dem.*	*Rem. Dem.*	*Relative.*	*Correlative.*	*Interrog.*
		इ, ई, ए, य.	उ, ऊ, ओ, व.	ज, जि, (य.)	त, ति.	क, कि.
DIRECTION.	*H.H*	इधर, इदर, अदर. 'hither'.	उधर, उदर, 'thither'.	जिधर, 'whither'.	तिधर, 'thither'.	किधर, 'whither?'.
	Me.	...	...	...	...	खोयेदखै.
	R.	एहै कैत.*	ओहै कैत.	जेहै कैत.	तेहै कैत.	केहै कैत.
	Bh.	एम्हर, एने.†	उम्हर, उने.†	जेम्हर, जेने.	तेम्हर, तेने.	केम्हर, केने.
MANNER.	*H.H*	यूं, 'thus'.	*Wanting.*	ज्यूं, 'as'.	त्यूं, 'so'.	क्यूं, 'how?'.
	B.	यौं, यों.	वौं, वों, वूं.	ज्यौं, ज्यों, जौं, जों, जूं, जिय.	त्यौं, त्यों, तौं, तों.	क्यौं, क्यों.
	M.	ऊं, इऊं.	वूं.	जिऊं.	*Relat. used.*	किऊं.
	Me.	ईंकर, ईंगा.	वींकर, वींगा.	जींकर, जींगा.	,, ,,	कींकर, कींगा.
	O.P.	इमि.	*Wanting.*	जिमि.	तिमि.	किमि.
	Sk.	इत्थम्.	,,	यथा.	तथा.	कथम्.

* Also कयोत and कैतो: मुंह is also employed for कैत. † Dr. Fallon gives the following additional variants of इधर, *viz.*; in the east, एट्ठे, एहर, एने, एन्ने, एन्हर, इन्हर, एहोर, हेमर; in the west, ईंघै and ईंमाईं: and also the following similar variants of उधर; in the east, ओट्ठे, ओहर, ओने, उन्ने, उन्हर, ओहोर, हुमर; and, in the west, उन्घे or उन्घे. Analogous forms probably exist for the other adverbs of this series.

(2) Of the adverbs of place, all containing *t* are to be connected with the Sanskrit series in *tra*. All the other forms, in *hán*, *ṭhe*, *ḍai*, etc., as will be evident from comparison, have arisen by common phonetic processes from the combination of the pronominal elements with the Sk. loc. sing. *sthâne*, from *sthána*, 'place'.

(3) The adverbs of manner, in the first three dialects noted, are to be connected with an old series in *tham*, of which Sanskrit has preserved only *ittham*, 'so', and *katham*, 'how'. The *y* which appears in the relative, correlative and interrogative adverb, presupposes a weakening of the *a* of the pronominal base to *i*, giving, *e.g.*, *ki* for *ka*, and thus, *kitham*. The remaining processes are evident. The Mewárí suffixes, *kar* and *gá*, I would derive from the Sanskrit verbal roots, *kṛí*, 'to do', and *gam*, 'to go'.

495. The emphatic suffix, ही or हैं, may be added to any of the adverbs in the table. But हैं is commonly substituted for the final आं of the series in हां.

Examples are;—अभी (अबही), 'immediately'; तभी (तबही), 'just then'; कभी (कबही), 'ever'; यहीं, (rarely, यहां ही,) 'just here'; कहीं, 'anywhere', 'somewhere'; यूंहीं, 'just as'.

a. The dialects similarly add हू, ऊ, or हुं; as, *e.g.*, *Br.* अबहू,=अभी; कहूं,=कहीं; क्यौंहूं,=क्यूंहीं; कधो, and in the *Rámáyaṇ*, काऊ,=कभी and कतहुं,=कहीं; *Av.* जौहू,=जबही, etc., etc.

496. Inasmuch as these adverbs are virtually substantives, they may be followed by postpositions, thereby expressing yet other variations of the adverbial idea.

Examples are;—with से, 'from': अब से, 'henceforth'; जब से, 'since'; कब से, 'since when?'; यहां से, 'hence'; वहां से, 'thence'; कहां से, 'whence?'; with को: कहां को, 'to what place?'; with का: अब का, 'of the present time'; कहां का, 'of what place?'; with तक, or तलक, लों, etc.: अब तक, 'till now'; जब तक, 'till when', 'as long as'; तब तक, 'so long'; कब तक, 'how long?'; यहां तक, 'as far as this', 'to this degree'; तहां तक, 'thus far'; कहां तक, 'how far?'.

a. These postpositions may also be added to some of the intensive forms; as, अभी से, 'from this very time'; यहीं का, 'of this very place'; कहीं से, 'from some place', etc.

497. Various other modifications of the radical meaning of these adverbs, are expressed by their repetition and combination.

(1) Some of them may be repeated to express *universality*, *distribution*, or indefinite *repetition*; as, जब जब, 'whenever', followed by तब तब in the correlative clause; जहां जहां, 'wherever', regularly followed by तहां तहां; कभी कभी, 'sometimes'; कहीं कहीं, 'in some few places'.

(2) The relative may be combined with the corresponding indefinite adverb to express *indefiniteness*; as, जब कभी, 'whenever'; जहां कहीं, 'wherever'.

(3) Or the negative particle, न, may be interposed between two cognate adverbs to express a certain sort of indefiniteness; as, जब न तब, 'now and then'; कभी न कभी, 'at some time or other'; कहीं न कहीं, 'somewhere or other'.

498. For the pronominal adverbs of manner, यूं, etc., the oblique forms of the pronominal series, ऐसा, etc., (Table XI,) are often employed.

a. The Sanskrit एवम्, = यूं, 'so', occurs in poetry in Sanskrit phrases, chiefly in the formula, एवमस्तु, 'let it be so'.

b. The 3rd sing. cont. fut. चाहे, of चाहना, 'to wish', before pronominal adjectives is equivalent to an indefinite adverb; as, चाहे जितना बड़ा हो, 'howsoever great it be'.

499. Besides the above pronominal adverbs, are many others of various derivations. Very many of these, indeed, are, in fact, old locative cases of nouns. The following lists will be found to comprehend the most common.

(1) Adverbs of *Time*: as, आगे, (*Sk.* अग्रे.) 'before'; *Dial.* अगारे, अगारू, आगू, आगै, अगु; आज, (*Sk.* अद्य,) 'to-day'; *Dial.* अज, अजु, आजु, अज्जवा; कल, (*Sk.* कल्य,) 'yesterday', 'to-morrow'; *Dial.* काल, कालि, काल्हि (W. forms); तड़के, 'at dawn', 'early'; तुरन्त, तुरत, (*Sk.* pres. part. from तुर्,) 'immediately'; तरसों, (*Sk.* त्रि + श्वस्,) 'three days ago', or 'three days hence'; *Dial.* अतरसों, तरसैं, तरौं, तरों; नरसों, (*Sk.* ? + श्वस्.) 'four days ago', or 'four days hence'; *Dial.* नरसैं, नरौं, नरों; परसों, (*Sk.* परश्वस्,) 'the day before yesterday', or 'the day after to-morrow'; *Dial.* परसैं, परौं, परों; निदान, (*Sk.* नि + दा,) 'at last'; नित, नित्य, (*Sk.* नित्यम्.) 'constantly'; पीछे, (*Sk.* पश्चे,) 'after', 'afterwards'; *Dial.* पीछू, पिछारू, पिछारे, पिछाड़ी, पाछै, पाछैं, पाछू; फिर or फेर, 'again'; *Dial.* बहोरि, बहुरि,* बहुरौं, also

* This is really a conjunctive participle, from बहोरना or बहुरना, 'to return'.

पुन, पुनि, (*Sk.* पुनर्); भोर, 'at break of day'; बारंबार, (*Sk.* बारंबार,) 'repeatedly'; सबेरे, (*Sk.* स+वेलायाम्, fem. gen. sing.,) 'early', 'betimes'.

a. The following are dialectic; अजौं, 'hitherto'; सकारे, (*Sk.* स+काले.) 'early'.

b. Of the pure Sanskrit words denoting time, which are used adverbially in Hindí, the following are among the most common, *viz.*; certain compounds with the affix दा, as, एकदा, 'once'; सदा, सर्वदा, 'always'; and, with the suffixes चित् and अपि, कदाचित and कदापि, 'sometimes', also 'perhaps'; तत्काल, तत्क्षण, 'instantly'.

(2) Adverbs of *Place*: अनत. (*Sk.* अन्यत्र.) 'elsewhere'; निकट, (*Sk.* नि+कट,) and नेरे. *Dial.* नेरौ and नेरू, 'near'; पार, (*Sk.* पारे.) 'over', 'across'; पास, 'near', *Dial.* पस्यौं and पाहि; and reduplicated, आस पास, 'on both sides', 'all around'; परे, (*Sk.* पारे.) 'on that side'; वरे. (*Sk.* अवारे,) 'on that side'; वारापार, वारपार, 'on both sides'; बाहिर, (*Sk.* बाहिस्,) 'without'; भीतर, (*Sk.* अभ्यन्तर्,) 'within'. आगे, 'before', and पीछे, 'behind', are also used as adverbs of place.

a. The following Sanskrit adverbs occur, formed with the suffix त्र, *viz.*; अन्यत्र, 'elsewhere'; एकत्र, 'in one place'; सर्वत्र, 'everywhere'.

(3) Adverbs of *Manner*: अचानक, 'suddenly'; जानो, (imp. 2nd plur. of जानना,) 'so to speak', 'as it were'; *Br.* जानौ, जानहु; in *Rám.*, जनु, जानिबी; झट्, (*Sk.* झटिति,) *Dial.* चट; also, झट पट (पट *Sk.* past. act. part. पट्य ?,) 'quickly'; ठीक, reduplicated intensive form, ठीक ठाक, (*Sk.* root, स्था,) 'exactly'; दैवी, (*Sk.* दैव, 'fate'.) 'perchance'; धीरे, (*Sk.* root धृ,) 'slowly'; निपट, (*Sk.* नि+पट् ?,) 'very'; पैदल, (*Sk.* पद,) 'on foot'; बहुत, (*Sk.* बहु.) 'much', 'very', (for *Dial.* forms, *vide* § 255;) वेग, (*Sk.* वेग,) 'quickly', *Dial.* वेगि; मानो, (imp. 2nd plur. of मानना,) 'as', 'so to speak', *Dial.* मानौ, मानहु, मानु; लगातार, (*Sk.* लग्.) 'incessantly'; सच, (*Sk.* सत्य,) 'truly', intensive form, सचमुच; सेंत, 'freely', 'gratis'; intensive form, सेंतमेंत, *Dial.* सेंति; हौले, 'gently'; *Dial.* हौरे.

a. The following are dialectic: *G.* पगडो or पाग्डो, 'quickly', and मुआटे, 'slowly'; सुठि, (*Sk.* सुष्ठु.) 'very', 'extremely'; and in the *Rámáyaṇ*, बरु, (*Sk.* वरम्.) 'rather'.

b. The conjunctive participle करि, of करना, 'to do', is often used adverbially, for 'as'; thus, निज जन्म सुफल करि लेखौं, 'I will count my birth as having borne good fruit'. Similar is the use of the Braj form, कै; thus, मानुष कृष्ण देव कै मानै, 'they regard the man *Krishna* as a god'.

c. The following Sanskrit words are commonly used as adverbs of

manner: अकस्मात्, 'suddenly'; अति, 'very'; अत्यन्त, 'infinitely'; अधिक, 'more'; अर्थात्, (abl. sing.,) *'id est'*; आनन्द, (for *Sk.* instr. sing. आनन्देन,) 'well', 'happily'; केवल, 'only'; निरन्तर, 'incessantly'; परस्पर, 'mutually'; (§ 486, *b*,) यथा, 'as'; तथा, 'so'; वृथा, 'in vain'; शीघ्र, 'quickly'; सहज, *lit.*, 'born with', hence, 'naturally', 'easily'; सत्य, 'truly'. Sanskrit adverbs formed with the suffix धा, denoting 'distribution', 'kind', occasionally occur, as, in the *Rámáyaṇ*, नवधा, 'of nine kinds.

c. Here may be noted the Sanskrit particle इव, 'like', which approximates the nature of an affix, and always follows the word to which it refers; as, हरिजन इव, 'like the servants of *Hari*'.

(4) Adverbs of *Affirmation* and *Negation.* The common affirmative adverb is हां, 'yes'; *Bún.* हौ and हौं; east of Búndelkhand, often तौ. सही, 'truly', is also very common in affirmation. The negative adverbs, are न, नहीं and मत, 'no', 'not'. Of these, मत is regularly used with the imperative only; नहीं, never with the imperative; न, with any part of the verb.

a. Dialectic variations are;—for नहीं, *Br.* नाहिं, नाहि, नांहीं, नाहि, नाही; in the *Rám.*, नहि, नहिं; modern eastern form, नाहिन, pronounced *náhina.* Other variations are, नही, नांइ and नांउ.* For मत, Kanaují has मति and मती. But in eastern Hindí, जिन is always used for मत, and, like that, with the imperative only. Variants of जिन, are जनि and जिनु.

b. तो, 'indeed', *Dial.* तौ, तउ or तऊ, is common. In the *Rámáyaṇ*, धौं, is occasionally used with a similar force, usually with अब; as, अबधौं; or sometimes कि precedes; as, किधौं or कीधौं.

c. Various Sanskrit nouns and adjectives are also used in affirmations; as, अवश्य, 'certainly', *Rám.*, अवसि; निःसंदेह, 'without doubt'; निश्चय, 'assuredly'; *Dial.* निहचे, निहचै, निहचैं, *etc.*

500. Here may be also noted the occasional use of the particles अथ, 'now', and इति, thus'. In Hindí prose these are never used except at the beginning and the end of narratives. Thus, at the beginning of the *Prem Sáyar*, we have अथ कथा आरंभ, 'now the beginning of the story'; and at the end of each chapter, we find the particle इति, which is scarcely capable of translation, but is similar in force to the marks of quotation in English. In Sanskrit, इति was always written at the end of a citation; and traces of this usage are found in Hindí poetry. Thus, in the *Rámáyaṇ*, महिमा निगम नेति कहि गाई; where नेति is, by *sandhi*, for न इति, and we may literally translate, 'Holy writ,

* For the derivation of these forms, *vide* § 372.

saying No, has sung his greatness'; इति after न simply marks the negative as the word, not of the writer, but of 'Holy writ.'* So also, in prose, इति, as the first member of the compound इत्यादि, refers to the noun or nouns immediately preceding; as, ब्रह्मा महेश इत्यादि, '*Brahmá, Mahesh*, etc'.

501. The following Persian and Arabic words occur now and then as adverbs in modern Hindí:—(1) *Pers.* जल्द or जल्दी, 'quickly'; बारहा, (plur. of بار, time',) 'often'; शायद, 'perhaps', *vulg.*, सायद and साइद; हमेशा (همیشه) 'always', *vulg.*, हमेश and हमेस: (2) *Arab.* अल्बत्ता, (البتّه) 'certainly', 'indeed', *vulg.* अल्बत्त; खास्स कर (خاص کر), 'especially'; फकत (فقط), 'only'; बिलकुल्ल, (بالکل), 'altogether'; याने, (یعنے), 'namely', 'that is to say'.

502. Some adverbs and nouns compounded form useful adverbial phrases; examples are;—और कहीं, 'elsewhere'; कभी नहीं, 'never'; धीरे धीरे, 'slowly', 'easily'; नहीं तो, 'else', *i.e.*, '(if) not, then'. For नहीं तो, we find in the *Rámáyaṇ*, नाहिंत, नतु, नत and नतरु; किन also occurs, for क्यों नहीं, 'how not?'.

503. Many adjectives, especially such as denote quantity or quality, are used as adverbs; as, अच्छा and भला, 'well', ('good'); थोड़ा, 'a little'; बड़ा, ('great',) 'very'.

504. Conjunctive participles are very often equivalent to English adverbs; as, जानके, 'knowingly'; मिलके, 'together'; etc. Here we may also note the use of करके, conj. part. of करना, with nouns, adjectives and numerals, forming adverbial phrases; as, परिश्रम करके, 'laboriously'; मुख्य करके, 'chiefly'; एक एक करके, 'singly'; नीचे मुंह करके, 'with face downwards'. Further illustrations will be found in the Syntax.

505. Finally, we may here notice the particle ही, which may be placed after any word to render it emphatic. It may sometimes be rendered by 'just', 'very', or some similar word; often, however, its force can only be expressed by a stress of the voice.

a. After the pronouns यह and वह, and often after जो and सो, ही becomes हे, and is written as a part of the pronoun; thus, यही, 'this very'; वही, 'that very', etc. For its usage with pronominal plurals, see §202.

* The meaning of the passage is, that the *Ved*, while attempting to set forth the greatness of *Rám*, declares that it had not yet done so; *i.e.*, that his greatness was ineffable.

Examples are ;—मैं यह कहता ही था, 'I was in the very act of saying this'; दोही आए. 'just two came' ; मेरे एक ही घोड़ा है, 'I have only one horse' ; उस ने यही बात कही, 'he said this very thing'.

b. For ही or ई, Braj also has हू or ऊ. The final ई or ऊ is often shortened, and *Anusvár* is occasionally added. In one instance in the *Rámáyaṇ (Utt. K.)* उ is hardened to व; thus, जो मन हुं न समाई, 'that which the very mind contains not'. In colloquial Márwárí, इज and ज are used instead of ही; thus, म्हूंज,=मैंही; वींज कीधो,=उसी ने किया; ओज कहो,=वही था, etc., etc.

PREPOSITIONS.

506. With the exception of those particles, more precisely termed *post*positions, which are employed in substantive declension to denote the several cases of nouns, and a very few other words, Hindí possesses no words of a strictly prepositional character. The words which, for the sake of convenience, are enumerated below, as the equivalents of the English prepositions, are really substantives in the obl. sing. Many of them as, *e.g.*, पीछे, साम्हने, etc., actually occur in the nom. sing., पीछा, साम्हना, etc. ; and when in the obl. sing., they not unfrequently are themselves followed by postpositions, as में, पर, etc. In virtue of this their substantive character, they require the noun they modify to be in the inflected genitive. Nearly all are masculine, and therefore require the preceding genitive in के. The few feminines are noted in the list, and of course inflect a preceding का to की. Many words which have been enumerated as adverbs, are also used as prepositions and will therefore be found in the following lists.

507. The following take the noun either with or without the postpositions. In the latter case the noun must take the oblique form :—

तले, (*Sk.* तल,) 'beneath', *Br.* तर, तरे ; पार, 'across'; पास, in *Rám.* पइं, पाहि, पाहिं, 'near', 'to'; पीछे, *Máṛ.* पाछो, 'behind', 'after'; बिन or बिना,

(*Sk.* विना,) *Br.* विनु, विनू; बीच, (*Sk* and W. Hindí, विच,) 'between', 'among'; लगि, (*Sk.* लगित्वा,) *Br.* लागि, 'for the sake of'; संग, (*Sk.* सम्, 'with', + गम्, 'to go',) 'with'; समेत, 'together with'. सहित, 'with', properly a Sanskrit adjective, is used as the last member of a compound, as, प्रम सहित, 'with love'; but it also appears as a postposition, as, गाड़ियों सहित, 'with the carriages'.

a. पास is also used as a noun; *e.g.*, in the *Rámáyan*, संवारहु चारिहु पासा, 'adorn (her) on every side'.

508. The following commonly require the preceding noun to take the genitive postposition, *viz.* :—

आगे, 'before'; आस पास, 'around', 'on both sides'; ऊपर, (*Sk.* उपरि,) *Máṛ.* ऊपरै, (§ 144,) 'over', 'above'; ठिग, (*Sk.* दिक्.) 'towards'; द्वारा, (Sk. द्वार, 'a door',) 'through', 'by means of'; निकट, 'near'; नीचे, (*Sk.* नीच,) *Br.* नीचू, 'under'. (The Garhwálí form, निस्यो, inflects the preceding substantive as a true postposition; as, ईं ढाला निस्यो, 'under this tree'.) नेरे, 'near'; पलटे, संतो, 'instead of'; बाहर or बाहिर, 'without'; भीतर, 'within'; मारे, (perf. part. of मारना.) 'in consequence of', 'because of'; लिये, (perf. part of लेना,) 'for', *K.* लये, लयें, लए, *Bhag.* लाने, लिगां, *T.* लैल, लेल; साथ, 'with'; साम्हने, 'in front of', *Br.* साम्ही, साम्हू, समुहें, सोंहे, सोंहीं, *Máṛ.* हामेा. नाईं, 'like', requires the preceding genitive to take the fem. form.

a. समान, 'equal to', 'like', commonly requires the genitive with के; but I have noted an instance in which it is made to agree in gender with the noun to which it refers; thus, स्त्री माता की समान, 'a woman like a mother'.

509. Dialectic are the following:—*K.* etc., कने, 'to', 'near', = H. H. पास; this often takes the preceding noun in the oblique form without a postposition; सुधा, (*Sk.* सार्द्धम्.) 'with'; in the *Rám.*, सरिस, (*Sk.* सदृश,) 'like'; काजे, काजै, = कारण, 'for', 'by reason of'; भावैं, 'for', 'in consideration of'; in eastern Hindí, वरे, = लिये, 'for'; *Máṛ.* हेठो, 'below'.

510. It is to be noted that in Rájpútáná, these words which in High Hindí are used with the gen. as postpositions, are often construed as predicative adjectives, and made to agree with the subject of the sentence in gender and number. Thus, ऊ म्हां पाछो बैठ्यो है, = *H. H.* वह मेरे पीछे बैठा है, 'he is seated behind me'; but, वा थां पाछी बैठी है, 'she is seated behind me', where standard Hindí would also have तेरे पीछे. Compare the remarks concerning सधो, § 144.

511. The following Sanskrit words, among others, are often used in Hindí in a prepositional sense:—अनन्तर, 'after'; अनुसार, 'according to'; उपरान्त, 'after'; कारण, 'for', because of'; निमित्त, 'on account of'; विरुद्ध, (oftener विरुद्ध,) and विप्रीत, 'contrary to'; 'against'; विषय or विषय, also विषै, 'in respect to', 'about'; समीप, 'near'; हेतु, *vulg.* हेत, 'by reason of'.

512. The following Persian words are often used in modern Hindí as prepositions:—अन्दर, 'within'; गिर्द, 'about', 'around'; नज़दीक (نزدیک), 'near'; *vulg.* in the Doáb, नगीच, in the Himalayas, नजीक; वावत *(fem.*, takes की,) 'concerning'.

513. The following Arabic words are also much used as prepositions by Hindí-speaking people:—इवज (عوض), 'instead of'; खिलाफ (خلاف), 'contrary to', 'against'; वग़ैर (بغیر), 'without'; वदले, 'in exchange for'; वाइस (باعث), 'by reason of'; वाद (بعد), 'after'; विदून, 'without'; मुवाफिक (موافق), *vulg.* माफित, 'according to'; वास्ते (واسطے), for'; सवव, 'for', 'by reason of'; सिवा, 'except', 'besides'.

a. The following are feminine, and require की with the preceding noun:—खातिर (خاطر), 'for', 'for the sake of'; तरफ (طرف), 'towards'; तरह (طرح), 'like', 'in the manner of'; निस्वत (نسبت), 'concerning'.

CONJUNCTIONS.

514. *Copulative* conjunctions are the following:—

और, (*Sk.* अपर,) 'and'; *Br.* औ, अरु, वो, *O. P.* अवर, *Bhag.* वोर; भी, 'also', *Dial.* वी; फिर, 'again', moreover'. For भी, 'also', the Sanskrit अपि, sometimes with elision of अ, ऽपि, is used in poetry only. पुनइ, also पुन and पुनि, is used for फिर in eastern Hindí.

515. The most common *Adversative* conjunctions are परन्तु, (*Sk.* परं+तु,) 'but'; पर, (*Sk.* परं,) *Br.* पै, 'yet'; वरण, (*Sk.* वरण,) 'but', 'nay'.

a. But the common people in the N. W. P. very commonly use the Arabic लेकिन, for परन्तु, 'but'; and the Arabic वल्कि, (also, *vulg.*, वल्किन and वलुक,) for वरण, which latter is never used by the common people. Equally rare, and used only in poetry and scientific writing, is the Sanskrit किन्तु, = परन्तु, 'but'. The Persian मगर, 'but', 'except', is often used by Urdú-speaking Hindoos.

516. The *Disjunctive* conjunctions are वा and अथवा, 'or'.

The Arabic या is often preferred to these by the common people in the N. W. P. The negative disjunctives, 'neither', 'nor', are expressed by repeating the negative particle न with each successive clause.

a. कि is sometimes used as a disjunctive, especially in alternative questions; as, क्या तुम जाओगे कि नहीं, 'will you go or not?'. The Sanskrit किंवा, (or किंवा.) 'or', is occasionally found in literature.

b. The 3rd sing. cont. fut. चाहे, of चाहना, 'to wish', is often used disjunctively in two successive clauses for 'whether'....'or'; as, चाहे आवे चाहे न आवे, 'whether he come or not'. For the second चाहे, अथवा may be used.

c. The interrogative क्या, similarly repeated with nouns, must also be rendered 'whether'....'or'; as, क्या स्त्री क्या पुरुष, 'whether men or women'.

517. The *Conditional* conjunctions are यदि (*Sk.*) or जदि, and, much more commonly, जो, 'if', *Dial.* जु and जै. The Persian अगर is sometimes used for जो by Hindoos familiar with Urdú.

518. The *Concessive* conjunctions are तो, 'then', 'indeed', यद्यपि, 'although', and तथापि, 'nevertheless'; both यद्यपि and तथापि are Sanskrit. But, colloquially, जो...भी is used for यद्यपि, and तो or तौभी, for तथापि; as, जो आप मुझे त्याग भी करें तो, etc., 'even though you should forsake me, yet', etc.

a. Dialectic variations are, for तो, *Br.* तौ, in *Rám.* तउ and त; for यद्यपि, *Rám.* यदपि, जदपि, *Br.* जौहू; for तथापि, तदपि; for तौभी, *Br.* तौहू.

b. चाहे, sometimes followed by भी in the same clause, is often equivalent to 'although'; पर, 'yet', may then introduce the consequent clause. Thus चाहे वह मुझे मार भी डाले, 'even though he should kill me'; चाहे माल सब जाता रहे, पर धर्म्म रहे, 'though property all go, but virtue remain'. चाहेा may be thus used for चाहे.

c. अगरचि (*Pers.*), 'although', is only heard from Urdú-speaking Hindoos.

519. The *Causal* conjunctions are कि, 'for', and क्यूंकि, 'because', *Br.* क्योंकि, क्योंकि, and क्यांहू. The Sanskrit noun, कारण, 'reason', is also used as a causal conjunction,=‘because’.

520. The common *Illative* conjunction is तो, 'then'. After जो in the *protasis*, सो is also often used in an illative sense; as, वह जो आया सो मुझे जाना पड़ेगा, 'as he has come, I shall therefore have to go'. Under other conditions, the abl. sing. of the prox. dem. pron., यह, *viz.*, इस से, *Br.* यातें, has the force of the illative 'therefore'.

521. The *Final* conjunctions are कि, 'that', and, more emphatic, the abl. sing. of the relative pronoun, जिससे, 'in order that'.

a. No negative final conjunction exists; its place is supplied by the 3rd sing. cont. fut. of the substantive verb, with a negative before कि; as, न हो कि or ऐसा न हो कि. The Persian ताकि,=जिस्से, belongs rather to Urdú than to Hindí.

INTERJECTIONS AND ENCLITICS.

522. Vocative interjections are the following:—

हे, अहो, ओ or हो, अजी, अबे, अरे, रे, 'O'. Of these हे is the most respectful, and must be used to superiors; ओ, हो, होत and अहो, also अजी, may be used in addressing equals or inferiors when no displeasure is intended. अबे and अरे or रे always indicate some degree of displeasure or disrespect; the final ए of these three is always changed to ई in connection with a feminine noun. ओ, हो and रे (रो) follow, and the others mentioned, precede the noun with which they are connected.

523. Various emotions are expressed by the following:—

अ, expresses pity, आ, despondency, वाह, approbation and surprise, 'bravo', 'well!'. धन्य, expresses praise, 'bravo', 'well done!'; हाय हाय, also हा हा and अहह, 'alas!'; आहि, (also आह,) is 'mercy!', *lit.*, 'save!'. ऊह and ओह, 'oh', express pain or disgust; जय जय, 'hurra!', *lit.*, 'victory!' 'victory!'; छीछी, 'fie', expresses disgust. Yet other interjections are, धिक, 'shame', also धिक्कार; दूर, begone!'; चुप, 'hush!'; लो, 'lo!'; फिश, 'pshaw!'; स्वस्ति, (*Sk.* सु+अस्ति,) 'salutation!'. I have also found स्वस्ति used as an adjective with a noun; as, स्वस्ति वचन, 'a well-said word'.

524. The usual words of salutation among the Hindoos are, to equals or inferiors in caste, राम राम, *Rám! Rám!*; to Brahmans, नमस्कार,

'Obeisance!'; to Europeans or Mohammedans, सलाम, *lit.*, 'peace!'; or, still more respectfully, बन्दगी, *lit.*, 'service!'.

525. The following interjections are also used in the colloquial of some parts of the country :—थू थू and थुड़ी. express disgust; ल्यो calls attention; उड़ानकूं and हत्तेरी, 'begone!'; हाय दैया, and हाय मैया, 'Alas! woe!', *lit.*, 'Alas! nurse', or 'mother!'. आहि दइय occurs in the *Rámáyan*; thus, the slave girl *Kubarí* says, आहि दइय मैं काह नसावा, 'Alas! what have I destroyed!'.

526. In the Márwárí of the 'Plays', various unmeaning letters or syllables are attached enclitically to various words. These remind us of the ancient Prakritic addition of क to which we have had frequent occasion to refer. The principal of these Márwárí enclitics are क, ज, भ, र, स, सो, सन. These appear to be added alike to all parts of speech, as fancy may suggest. स and सन seem to be the most common I cannot certainly learn whether these are used in the modern colloquial. The following examples are from the 'Plays':—हुकम दिया है कंपनीस, 'the Company', (*i.e.*, the E. I. Company,) 'has ordered'; पांवां आई आप कैस, 'I have come to your honor's feet'; पवरज लेवो जाय (पवरज for *Ar.* خبر), 'go and get news'. Other examples will be found §§ 369, *a.*, 393, *c.*

CHAPTER XI.

SYNTAX.

527. In this chapter we shall treat first of the functions of the several parts of speech under their various modifications in respect of number, case, tense, etc., and, in the second place, of the construction of sentences from the material thus exhibited. The former may be termed *Analytic*, the latter *Synthetic* Syntax.

PART I. ANALYTIC SYNTAX.

OF THE NOUN.

Number.

528. The singular number denotes *unity*, the plural, *plurality*. To this general rule there are three exceptions.

(1) The singular may be used for the plural in a generic sense, to denote a *class*; as, तजती हैं पति को अकुलीनी नारी, *lit.* 'base-born women desert the husband'; सुर नर मुनि को अति आनन्द हुआ, 'to god, man and sage, there was great joy'.

a. This generic singular must not be confounded with those cases in which the plural termination is simply dropped, leaving the noun, although plural, in form like the singular. Thus, in the following, उस ने बिन की हाथ पांव की हथकड़ी बेड़ी काट दीं, 'he cut off the manacles and fetters from their hands and feet', the plural verb indicates हथकड़ी and बेड़ी as really plurals, for हथकड़ियां, बेड़ियां.

Rem. This omission of the plural termination occurs chiefly in the nominative of fem. nouns, and is probably becoming more and more common. The plural inflection is also regularly omitted from both masc. and fem. nouns after a numeral; as, *aṭhárah paṭrání*, 'eighteen queens'; *do ghaṛí múrchhit rahá*, 'four hours he remained in a swoon'. But sometimes with special reference to the plural, the plural inflection is used; as, *apní do beṭiyán byáh dín*, 'he gave his two daughters in marriage'.

(2) The plural is used for the singular to express *respect*; as, तारे in the following: हमारे नैनों के तारे श्री कृष्ण चंद, 'the star of my eyes, *Shrí Krishn Chand.*

(3) A very few Hindí nouns are idiomatically used in the plural, where English would require the singular. Examples are found in such phrases as भूखों, पियासों, जाड़ों मरना, 'to die of hunger, of thirst, of cold'. So also दाम, 'price', भाग, in the sense of 'fortune', 'lot', दर्शन, 'vision', and समाचार, 'news', are very commonly construed as plurals.

Of the Nominative.

529. The *Nominative* is used,

(1) As the grammatical subject of the verb; as, राजा बीर सभा में बैठा था, '*Rájá Bír* was seated in the assembly'.

(2) It is found as the predicate after many intransitive verbs, as in the following examples:—

पाताल का राजा शेषनाग है, 'the king of *Pátál* is *Shesh Nág*'; गोपी नाथ कहावेगा, 'he shall be called *Gopí Náth*'; वह अपराधी ठहरा, 'he was counted a transgressor'; वह योगी बन गया, 'he became a *Jogí*'.

(3) It is sometimes used for the vocative; thus, बानासुर ने बुलायके कहा कि बेटा, '*Bánásur* called and said, Son!'.

(4) It sometimes stands independent by *anakolouthon*; as, श्री कृष्ण चंद का पुत्र जो जामवती से था ... वह भी वहां पहुंचा, 'the son of *Shrí Krishn Chand* who was (born) of *Jámvatí*, he also arrived there'; शास्त्रविद्या और शस्त्रविद्या ये दोऊ उच्च पद को दैनेवारी हैं, 'sacred science and military science,—these two confer high rank'.

(5) It is sometimes used for the genitive, absolutely with the infinitive; as, *e.g.*, in the phrase, धनुष टूटने का शब्द, 'the noise of the breaking of the bow'.

Of the Accusative.

530. The *accusative* is used to denote (1) the direct object of a transitive verb; or (2) local or temporal relations.

531. To denote the direct *object* of a transitive verb, we may employ either the inflected accusative with को, or that form of the accusative which is like the nominative. Similarly, with the perfect tenses of transitive verbs, the object of the action may either be put in the dative of reference with को, or in the nominative. But these two constructions or the two forms of the accusative are by no means interchangeable.

Rem. The correct use of these two alternative forms and constructions is perhaps the most difficult thing in the Hindí language. Only by extensive and continual reading of native books and long intercourse with the people, can the foreigner become able to use them with idiomatic accuracy. But the following principles and illustrations will, it is hoped, at least throw some light on the subject.

532. The general principle which regulates the use of these two forms and constructions is the following: when it is desired to emphasize the object as specific and individual, the accusative with को must be used; otherwise, the nominative form is to be preferred.

(1) Under this general head, observe, that in the case of nouns denoting rational beings, whether they be (*a*) generic, or (*b*) relative terms, or (*c*) proper names, the accusative with को is more commonly preferred.

a. Under this head, examples are, (*a*) of generic terms;—साथियों को साथ लिया. 'he took his companions with (him)'; ऐसे कायर को क्यों मानो, 'why will you mind such a coward (as *Indra*)?': (*b*) of relative terms;—हरि मा को देखते ही कहने लगा. '*Hari*, immediately on seeing his mother, began to say'; मंत्री हरिभक्तों को ढूंढ ढूंढ मारने लगे, 'the councillors, seeking around, began to kill the worshippers of *Hari*': (*c*) of proper names;—वसुदेव ने गर्ग मुनि को बुलाया, '*Basudev* called the sage *Garg*'; कंस ने बकासुर को भेजा, '*Kans* sent *Bakásur*'; सब गोपी कन्हैया को लिए जसोदा पास चलीं, 'all the milkmaids took *Krishn* and went to *Jasodá*'.

N. B. बुलाना, 'to call', as implying a definite object, is almost invariably followed by the accusative with को.

(2) Conversely, for nouns denoting (*a*) irrational beings, or (*b*) inanimate things, or (*c*) for abstract terms, the nominative form of the accusative, or, with the perfect of transitive verbs, the nominative case, is much more commonly preferred.

a. Examples are (*a*) of animate, irrational beings;—गायें चराने लगे, 'they began to pasture the cows'; बछड़े चरने को हांक दिये, 'they drove off the calves to graze': (*b*) of inanimate, material objects;—श्री कृष्ण ने अपना शरीर बढ़ाया, '*Shri Krishn* enlarged his body'; यहीं छाके खांय, 'let us eat (our) lunches just here': (*c*) of abstract terms;—मेरा दोष चित में न लीजे, 'do not take my fault to heart'; जिस पर मैं अनुग्रह करता हूं उस का सब धन खोता हूं, 'I destroy all the wealth of him to whom I show favour'.

(3) Although the use of the two forms of the accusative or the two alternative constructions of the object with the perfects of transitive verbs, is regulated to a great extent, especially in the colloquial, by the above principles, still it must be observed that other subordinate considerations often limit and modify their application.

a. When it is specially intended to denote the object of the verb as indefinite, the nominative form is preferred, even when referring to rational beings. Thus in the *Prem Ságar*, *Kans* says, जीती लड़की न दूंगा तुझे, 'a living girl I will not give thee'; where the omission of को, making the expression indefinite, adds to the emphasis. Similar is the phrase, आप ने मारे हैं बालक, 'you have killed children'; referring to the general massacre by *Kans*.

b. On the other hand, when it is desired to indicate the object with special *definiteness*, the form with को may be employed even with nouns denoting irrational objects or abstract ideas. The accusative with को will therefore generally be preferred when the object of the verb has just been mentioned, or is well known. Thus, बिन दोनों तरवर के बीच उखल को आड़ा डाल, 'throwing the mortar', (*i.e.*, the mortar previously mentioned,) 'obliquely between those two trees'. Again, (*P.S. Adhy.* LXXXVII.) सोई इस माया को जीतता है, 'that one overcomes this illusive power'. Here को indicates माया as the माया first mentioned in the previous context, where, it should be noted, the nominative form of the accusative is employed; thus, अपनी माया दूर करो, 'remove your illusive power'.

c. Again, in the case of plural nouns, when it is desired to denote the object *collectively*, as a class or a totality, the accusative with को is employed; but when it is rather to be denoted *distributively*, as a plurality, the nominative form or construction is preferred. Thus we read, सोलह सहस एक सौ आठ स्त्रियों को साथ ले, 'taking (his) 16108 wives with him',—where को denotes the object collectively; उस ने योतिषियों को बुलाया, 'he called the astrologers',—where को denotes them as a class. But in the following, the nominative form of the accusative denotes the objects as a *plurality*; ये चारों भाई चांदी सोने के फूल बरसाते, 'these four brothers, showering flowers of silver and gold,—'.

d. The choice between the two forms for the object of a verbal action is frequently determined merely by a regard to *euphony*. Thus, especially, when an accusative and a dative occur in close proximity, the nominative form is often preferred for the direct object, simply to avoid the disagreeable repetition of को. Thus, मैं ने तुम्हारा पुत्र रोहिनी को दिया है, 'I have given your son to *Rohiní*'; मैं चारुमती जो कृताब्रमा को मागी है किसे न दूंगा, '*Chárumatí*, who is betrothed to *Kṛítábramá*, I will not give to him'.

e. So also, again, the one form may be preferred to the other simply out of regard to the *rhythm* and balance of clauses, so much affected, even in prose, by Hindí writers. Even a fancy for a rhyme may determine the choice, not only in poetry, but in prose writing. Thus, कहीं किसी ने देखा मेरा कुंवर कन्हाई, 'has any one seen anywhere my boy *Kanhái*?',—where कन्हाई is apparently preferred to कन्हाई को in order to rhyme with माई, which ends the previous clause. Every

page of the *Prem Ságar*, with its artificial, rhyming style, will illustrate this remark.

f. Finally, the accusative with को must always be employed, when otherwise the expression might be ambiguous.

533. Many verbs, transitive and intransitive, may be followed by an accusative derived from the same root.

a. Observe, this *cognate* accusative is invariably used in the nominative form; and rarely, if ever, without an attributive adjunct. Thus, तुम कैसी चाल चलते हो, *lit.*, 'what kind of walk are you walking?'; कोकिल मनभावन बोलियां बोल रहे, 'cuckoos were uttering their pleasing notes'; वह बड़ा बोल बोलता है, *lit.*, 'he talks a great talk', *i.e.*, 'he speaks boastfully'; सिपाही ने उस को बड़ी मार मारी, *lit.*, 'the *sepoy* beat him a great beating'.

534. Many verbs may take after them two accusatives. We may here distinguish two cases.

(1) The verb, commonly a causal, may take one accusative of the person, and a second, either of a person or a thing. In accordance with the above principles, the personal accusative regularly takes को, and usually, though not invariably, precedes the other.

(2) Verbs signifying 'to think', 'to suppose', 'to make', 'to name', 'to appoint', etc., take a second accusative definitive of the first. The first may be termed the *objective*, and the second, the *predicative* accusative. In this case the objective accusative, as more specific, commonly, though not always, takes को, and the predicative accusative is put in the nominative form.

Examples are, under (1), वह सब को बागे पहिराय देगा, 'he will put vestments on all'; मैं सब को मिठाई खिलाऊंगा, 'I will feed all with sweetmeats'; and under (2), इस को तुम क्या कहते हो, 'what do you call this?'; मैं इस को दुख जानता हूं, 'I regard this as suffering'.

535. The accusative after a verb of motion may denote the *place to which*, as in the following examples:—

इन्द्र अपने स्थान को गया, '*Indra* went to his own place'; हस्तिनापुर को चलिये, 'be pleased to go to *Hastinápur*'.

536. It may also denote absolutely *the time at which*; as, कार्तिक बदी चौदस को, 'on the 14th of the dark half of the month

Kártik; कि कोई रात को न्हाने न पावे, 'that no one be permitted to bathe at night'.

N. B. The postposition is often omitted from both the local and temporal accusative.

537. The accusative with को or its equivalents, कौं, कहं, etc., is also used in accordance with the principles above indicated, in both early and modern poetry. But in archaic poetry the inflected accusative in हि (हिं) is often used for the analytic accusative with को, subject to the same general conditions. Examples of both forms are as follows:— जे निज मित्र भानु कौं माने, 'who regard the sun as their own friend'; राखु राम कहं जेहि तेहि भांती, 'keep *Rám* in whatever way (you may)'; कहु केहि रंकहिं करौं नरेसू, 'say! what pauper shall I make a king?'; मुनि रघुवरहि प्रसंस, 'the sage extolled *Raghubar*'.

538. It is important to observe, however, that in Hindí poetry the laws of grammar often yield to the necessities of the measure. Even agreement in gender and number is often sacrificed to the exigencies of the metre. Moreover, in archaic poetry, the modern analytic accusative is but beginning to appear in literature. Hence the nominative form of the noun is constantly employed for the accusative, with a license which in prose or in the colloquial would be quite inadmissible. Thus, *e.g.*, in the following stanzas prose usage would have demanded वसिष्ठ को and पुरुष को; आदि पुरुष हम मानुष जान्यौ, 'we thought the First Man to be a mortal' (*P. S.*); तब नरनाह वसिष्ठ बुलाये, 'then the lord of men summoned *Vasisht*' (*Rám.*); and so in almost every stanza of the *Rámáyan*.

539. The inflected form of the noun alone is never used in modern Hindí for the object of a verb. But it should be noted that in Permissive and Acquisitive compound verbs, as also sometimes in Desideratives, the inflected infinitive in ए alone, is *de facto* an accusative under the government of the following verb. Similarly is to be explained the colloquial Braj and Kanauji idiom, in such phrases as, वह खैवे न करे, 'he will not eat'; where the inflected gerund, खैवे, as the object of करे, must be regarded as an inflected accusative.

The Dative.

540. We may classify the uses of this case as follows:—

(1) Dative of the *Recipient*. As thus used the dative denotes the indirect object of a transitive verb.

Examples are ;—बलराम जी सब को आसा भरोसा देते थे, '*Balrám Jí* was inspiring all with hope and confidence'; श्री कृष्ण चंद अपनी माया को आज्ञा की, '*Shrí Krishn Chand* commanded his Illusive power'; यह मूसा मोहि दुख देतु है, 'this mouse gives me trouble'. So sometimes we have a dative of the person after verbs of speaking; as, श्री कृष्ण चंद ने बलदेव जी को सैन से कहा, '*Shrí Krishn Chand* said with a wink to *Baldev Jí*'. But कहना is more commonly followed by the ablative of the person.

Rem. It should be observed that the case with *ko* after causal verbs is not to be regarded as a dative, as might often appear from the equivalent English idiom, but as an accusative. This will appear, if for the English equivalent to the causal verb, the verb 'cause' be used with the infinitive of the primitive verb. Thus, *wah ghoṛe ko ghás khiláṭá hai*, 'he feeds grass to the horse', *i.e.*, 'he *causes* the horse *to eat* grass'.*

(2) Dative of *Necessity*. The dative of a person is often very idiomatically used after an infinitive with the verb होना or पड़ना, to denote *necessity*, *certainty*, or *obligation*. The idiom is commonly equivalent to the English 'must', 'have to', etc. Similarly the dative is used after the infinitive or perfect participle with चाहिये (§ 356, *b*,) to express obligation.

Examples :—कल हमें तुम्हें यमदग्नि के यहां जाना है, 'to-morrow you and we have to go to the abode of *Yamadagni*'; पर्व को पहुंचा चाहिये, '(we) ought to arrive there to the festival'; हमें मरना पड़ेगा, *lit.*, 'it will fall to us to die'; *i.e.*, 'we must die'.

(3) Dative of *Possession*. The dative is very commonly used to denote *possession* or *acquisition*.

a. The dative of possession usually follows the substantive verb; as, उन को तन मन की भी सुध न थी, 'they were not conscious even of soul and body'; सब को त्रास भयो, 'to all was terror'.

b. But often the copula is omitted; as, हमें इतना ज्ञान कहां, 'where have we so much wisdom?'; तिन कौं जैसो सुख है, तैसो असंतोषी कौं नाहिं, 'such happiness as these have, the discontented have not'.

c. Or some other neuter verb may take the place of the copula; thus, दुख नाम को न रहा, *lit.*, 'sorrow remained not to the name', *Angl.* 'only the name of sorrow remained'.

* With the Hindí idiom, compare the Sanskrit construction of causal verbs. (Williams' Sansk. Gramm. § 847.)

d. Here may be noted the common idiom with मिलना, 'to meet', 'to be found'; which is always construed with the nominative of the thing found, and the dative of the finder. Thus, उन को चारों पदार्थ मिलते हैं, 'they obtain the four blessings'; मुझे कुछ नहीं मिला, 'I obtained nothing'.

(4) Dative of *Advantage.* This is found after such adjectives as उचित, योग्य, 'proper', 'right', भला, 'good', कठिन, 'difficult', etc., with their opposites.

Examples:—ऐसा साहस करना नारी को उचित नहीं, 'it is not seemly for a woman to be so daring'; स्वामी विन स्त्री को मरना ही भला है, 'for a woman without a husband, it is well even to die'; मनुष्य को परमेश्वर का सत्यज्ञान प्राप्त करना अत्यन्त कठिन है, 'for man to obtain the true knowledge of God is extremely difficult'.

Rem. योग्य is often construed with the genitive, with a slightly different meaning.

(5) The Dative of the *Final Cause* denotes the *motive, purpose,* or *object* of an action, or the *use* for which a thing is designed, as in the following examples:—

पुरी की चौकसी को कौन रहेगा, 'who will remain for the watching of the city?'. The infinitive, in its capacity of a gerund, is very commonly used in the dative in this sense; as, देखने को कृष्ण बलदेव भी आंयगे, '*Krishṇ* and *Baldev* will also come to see'; देखिवे कौं तौ द्वै आखि हीं, 'for seeing, indeed, were two eyes'; कहीं रहने को ठौर बताइये, 'be pleased to show me a place to stay'. The postposition को is often omitted from this gerundial dative; as, *e.g.*, वह पढ़ने आता है, 'he comes to read'.

Rem. For the dative of the final cause, modern Hindí often substitutes the genitive with लिये or वास्ते, and in the east, also वरे and खातिर.

a. Here also may be noticed the peculiar use of this dative of the gerund with the substantive verb, to denote the proximate futurition of the act denoted by the gerund. Thus, वह चढ़ने को हुई, 'she was just about to mount'; वह जाने को था, 'he was about to go'.*

(6) The Dative of *Reference* is used after a great variety of words, to denote the object with respect to which any affirmation is made.

* Compare the English colloquial idiom, 'he was for going'.

Thus it is so used after many neuter verbs; as, बान मोर को लगा, 'the arrow struck the peacock'; दरिद्री कौं संसार सूनौ लागतु है, 'to a poor man the world seems lonely'; वही कहिये जो जिसे सुहाय, 'whatever may be pleasing to any one, that very (thing) say'; अनिरुद्ध जी को बांधे बांधे चार महीने हुए, 'four months passed over *Aniruddh* in bondage'. So we may have the dative of reference after an active verb; *e.g.*, स्त्री को कहा है कि कैसा ही पात होय, 'with regard to the woman, it is said, that of whatever kind (her) husband may be'.

a. To this head may be referred the use of the dative to denote the object of an action, in the *impersonal* construction (§ 332) of the perfect tenses of transitive verbs. Thus, *e.g.*, उस ने लड़कों को देखा, is literally, 'by him seen (with respect) to the boys'.

b. Finally, the dative of reference may follow some adjectives; as, पियहि पियारी, 'dear to (her) husband'; and also, some nouns, in expressions of praise or blame; as, धन्य है तेरे साहस को, 'praise to thy courage!'; धिक्कार मेरे जीतव को, 'a curse to my life!'.

541. The dative with the postposition को, (कौं, कहं, etc.,) is also used in poetry according to the same general principles, as will appear from the following examples:—सज्जन कौं दूख हू दिये, 'from having given even pain to a good man'; तुम कहं बिपति बीज बिधि बयउ, '*Brahmá* has sown for you the seed of trouble'. But very often in the *Rámáyaṇ*, the inflected dative in हि (हिं) is preferred. Thus, मातु पितहिं पुनि यह मत भावा, 'this counsel, again, pleased her parents'; बहु बिधि चेरिहि आदर देई, 'in many a way she shows the bondmaid honor'; राजहि तुम पर प्रीति बिशेषी, 'the king has a special love for you'.

a. Or the postposition may be omitted; as, पर अकाज भट सहस बहु से, 'for another's injury, warriors with a hundred hands'.

The Case of the Agent.

542. The case of the Agent is used only with the tenses of the perfect participle of transitive verbs, and that only in modern standard Hindí and other western dialects, to denote the *agent*. Examples will be found further on in the sections which treat of the aforesaid tenses.

a. Quite peculiar and exceptional is the use of this case with the infinitive, in a Hindí translation of the *Bhágavat Purán*; where it is very common in the titles of the chapters, but occurs in no other

position. Thus the title of the *8th Skandh* reads, हरि अवतार लेकर बचाना प्राण दासी का परमेश्वर ने, *lit.*, 'the saving of the life of (his) handmaid by God, having become incarnate as *Hari*'. Again, in the *2nd Adhyáya* of the same; कहना शुकदेव जी ने कथा गजेन्द्र वो ग्राह की, 'the narration by *Shukdev Jí* of the story of *Gajendra* and *Gráh*'.

543. In both Braj prose and poetry the postposition नें is often omitted. Thus, सन्यासियन मेरे बिल तें सब धन काढ़ि लियौ, 'the *Sanyásís* took out all the store from my hole'; ब्राह्मन कही, 'the Brahman said'; मोही सों तुम प्रीति बढ़ाई, 'you have increased (your) love for me'.

544. In the *Rámáyaṇ* ने is never used; and in the singular, the case of the agent is thus identical in form with the nominative. In the plural, the oblique form alone denotes the case of the agent. Thus, सीतहि चितइ कही प्रभु बाता, 'looking toward *Sítá*, the lord spoke this word'; हरिचरित सुहाये भांति अनेक मुनीसन गाये, 'the illustrious deeds of *Hari*, the great sages have sung in countless ways'. But, as previously remarked, the nominative with the active construction is very often used where modern High Hindí would use the passive construction with the case of the agent.

The Ablative.

545. Most of the Hindí idioms with the ablative rest upon the idea of 'separation'. We may classify them as follows :—

(1) The *Local* ablative is used commonly with verbs of motion, to denote the *place from which* the motion proceeds.

Thus, बन से घर को आते थे, 'they were coming from the jungle to the house'; मथुरा से चल दिये, 'they set out from *Mathurá*'; सिंहासन से उठे, 'he rose from the throne'. But sometimes the local ablative occurs with other verbs also; as, दूर से उस ने श्री कृष्ण चंद से कहा, 'from afar he said to *Shrí Krishṇ Chand*'.

(2) The *Temporal* ablative similarly denotes the *time from which*, as in the following :—

जिसी दिन से कृष्ण कुंड राधा कुंड करके वे प्रसिद्ध हुए, 'from that day they became celebrated as the Pool of *Krishṇ* and the Pool of *Rádhá*'; यह रीति परंपरा से चली आती थी, 'this custom was coming on down from old time.'

(3) The ablative is used after all adjectives, verbs and other words denoting *separation*.

Thus, after adjectives;—वह हम से अलग हुआ, 'he became separated from me'; मैं ने उन को सब भय से निर्भय किया, 'I made them free from all fear'. It is also used after a great variety of verbs, especially, tropically, verbs of *asking*, *refusing*, *forbidding*, *desiring*, *saving*, etc., etc. Thus, तुम अपने पिता से जा पूछो, 'go and inquire of your father'; हम से चाहता है अपनी मोच, 'he desires from me his death'; तुम ने हम को आग और जल से किस लिये बचाया, 'for what did you save us from fire and water?'. Similarly, the verbal noun वर्जन, 'prohibition', may be followed by the ablative; thus, का वर्जन ऋषिवरों को हरिभजन करने से, 'what prohibition to the great sages from worshipping *Hari*?'.

(4) The ablative is used to express the *source*, *origin*, or *cause*.

Examples are:—इन्द्र के मानने से कुछ नहीं होता, 'nothing comes from obeying *Indra*'; दुख से अति घबराय, 'greatly agitated with sorrow'; तू किस पाप से अजगर हुआ था, 'for what sin didst thou become a serpent?'; नंद जी से इतनी बात सुन, 'hearing this much from *Nand Jí*'. Thus may be explained the ablative after verbs of *fearing*, where the ablative denotes that which is the cause of the fear; as, *e.g.*, मैं अपजस से डरता हूं, 'I fear infamy'.

(5) Hence, by a natural transition, the ablative comes to denote the *means* or *instrument*, as that from which action immediately proceeds; as, for example,

तू हाथी से चिरवा डालियो, 'do thou tear them to pieces with an elephant'; खुर सों खोदे नदी करारे, 'with (his) hoof he digs up the banks of the river'. To this head may be referred the ablative after verbs of 'filling', as denoting that with which the action of filling is performed; as, *e.g.*, सरोवर निर्मल जल से भरे हैं, 'the lakes are filled with pure water'.

(6) Hence, again, the ablative may denote the *agent*.

a. Observe, however, that this construction is only found in connexion with neuter verbs or with the passive conjugation. Thus, हम से नहीं बनेगा, *lit.*, 'it will not be made by me', *i.e.*, 'I cannot make it'; उन का बल भुज से नहीं संभाला जाता, 'their strength cannot be resisted by me'.*

* In *Naipálí* the abl. postposition *le* is also used for the H. H. *ne* of the agent, in the passive construction with the perfect tenses of transitive verbs.

(7) The ablative is used after all words denoting or implying *comparison*.

a. Thus, it is used (*a*) after adjectives; as, मुझ से बड़ा, 'greater than I'; ऐसे पूत होने से वह अपूत क्यों न हुआ, 'why was he not sonless rather than have such a son?'; वह सब से पहिले जा मिली, 'she went and met him first of all': (*b*) after verbs; as, कोई मुझ से न जीते, 'no one may conquer me'; बालहत्या से बढ़कर तो कोई पाप ही नहीं, 'there is no sin at all, greater than child-murder': (*c*) after adverbs; as, इस से आगे, 'before this'; घर से बाहर, 'outside of the house'.

(8) The ablative may denote the *price*, as that by means of which a thing is obtained.

Examples:—यह पुस्तक मुझे एक रुपये से मिली, 'I got this book for one rupee'; दो आने से कभी बिकता है, 'does it ever sell for two *ánás*?'.

(9) The ablative is very commonly used to denote the *manner* of an action.

Examples:—उलटे वेदमंत्रों से यज्ञ कर, 'sacrificing with the vedic formulas (read) backward'; नख सिख से सिंगार कर, 'adorning (themselves) from head to foot'; उस ने अति प्यार से कहा, 'he said with great love'; This use of the ablative is especially common with such words as प्रकार, भांति, रीति, विधि, etc.; as, इस रीति से, 'in this way'; उस भांति, 'in that manner', etc. Here also place such phrases as इस पंथ से चलो, 'go by this road'.

Rem. This modal ablative denotes the noun as a *norm* or *standard* from which the action may, in a manner, be regarded as proceeding. Compare the English idiom, 'I made it from this rule'; and the Latin, *nostro more, meo consilio*, etc.

(10) The ablative is used after nouns expressing *need* or *use*.

Examples:—मुझे औषधि से प्रयोजन है, 'I have need of medicine'; इस से क्या काम, 'what is the use of this?'.

(11) Finally, the ablative with से is used to express a variety of relations expressed in English by the prepositions 'with', 'by', or, more rarely, 'in', or 'to'.

Examples:—मुझ से संग्राम कर, 'fight with me'; किसी से कलह न करवाओ, 'do not stir up discord with any one'; जिस से विधना ने संबंध किया, 'with whom *Brahmá* contracted an alliance'; मुंह से मुंह, 'mouth to mouth';

उसे कृष्ण भेस से देख, 'seeing him in the disguise of *Krishn*'; आप की कृपा से, 'by your honor's kindness'.

a. कहना, 'to say', is commonly followed by an ablative of the person addressed, instead of the dative or accusative with को, which is only exceptionally used; as, मुझ से कहो, 'tell me'; किस से कहूं, 'whom shall I tell?'. Other words and phrases of analogous meaning to कहना, are also followed by the ablative; as, जसोदा से तुम ने यह बचन किया था, 'you made *Jasodá* this promise'. In one place in the *Rámayan*, however, the object of कहना takes पाहि (पाहिं); thus, तब रघुबीर कहा मुनि पाहीं, 'then *Raghubír* said to the sage'.

Rem. It has been denied that we can correctly say, in such cases as the above, that the noun is in the ablative; and, indeed, if we restrict the word 'ablative' to its etymological sense, then the words mentioned under (10) are certainly not ablatives. But in no language is the usage of the word thus rigidly restricted. Prákrit and modern Hindí, especially, afford abundant examples of the usurpation by one case of the functions of another. It is quite possible, moreover, that 'with' may be the radical signification of *se*, from which all the modern usages of the word are to be derived.

546. The ablative is used in poetry in the same manner as in prose. Two or three examples will suffice; thus, पद नख तें भू खोदत भईं, 'they began to dig the earth with their toe-nails'; यों दृग सों कुटी जलधारा, 'the stream of water which fell from their eyes'; जासु कृपा सु दयालु, 'by whose gracious compassion'; प्राण ते अधिक राम प्रिय मोरे, '*Rám* is dearer than life to me'.

547. Even in prose the ablative postposition is often omitted. This idiom, however, is by no means everywhere admissible, but occurs chiefly with the ablative of *manner* or of *cause*, and, occasionally, with the ablative of *place*; as, इस रीति, or इस प्रकार, 'in this way'; सब कुशल क्षेम हैं, 'all are well'; गोपी चारों ओर घिर आईं, 'the milk-maids gathered around him from all four sides'.

a. But in poetry, as usual, the postposition is omitted much more freely; thus, पूछि लोगन्ह काह उछाहू, 'she asked the people, for what was the joy', etc., etc.

548. As has been remarked (§145), the conjunctive participle करके, is sometimes used, instead of से, as an ablative postposition, in the sense of 'from' only. Often, करके can hardly be distinguished in meaning from से; *e.g.*, पाप से रहित and पाप करके रहित, both mean 'free from sin'. But sometimes, when a distinction is intended, से denotes the *source*,

and करके, the *means* or *instrument*, as in the following: जिस से और जिस करके .... शुभ अशुभ अपना कर्म होता है, 'from whom, and through whom, ... one's fate, good or evil, comes'.

The Genitive.

549. The genitive in Hindí expresses a very great variety of relations, which may be classified and illustrated as follows:

(1) *Possession*; as, राजा का मंदिर, 'the king's palace'; मैं कंस की दासी हूं, 'I am the handmaid of *Kans*'; यह सब मेरे घोड़े हैं, 'all these are my horses'.

(2) *Relationship*; as, मेरा पिता, 'my father'; उन की माएं, 'their mothers'; ये भनजे कंस के दोउ, 'these are the two nephews of *Kans*'.

(3) *Material*; as, कंचन के मंदिर, 'temples of gold'; स्फटिक के चार फाटक, 'four gates of crystal'; मधुमाखियों का झुंड, 'a swarm of bees'. Here also I would place the phrase दिन की रात हो गई, *Angl.*, 'the day was turned into night'; and some reduplications with the genitive, as, दूध का दूध, *lit.*, 'milk of milk'; *i.e.*, *pure* milk.

(4) *Origin* or *source*; as, धूप की सुगंध, 'the fragrance of incense'; धनुष टूटने का शब्द, 'the noise of the breaking of the bow'; जन्म के भिखारी, 'beggars by birth'.

(5) *Cause* or *reason*; as, पंथ का हारा थका, 'weary and exhausted because of the way'; कपटी के मारने का कुछ दोष नहीं, 'there is nothing wrong in killing a deceiver'.

(6) *Place*; as, मथुरा की नारियां, 'the women of Mathurá'; देस देस के राजा, 'kings of various countries'.

(7) *Age*; as, जब ऊषा सात बरस की भई, 'when *Úshá* became seven years old'. In this case the genitive is used predicatively.

(8) *Quality* or *kind*; as, अनेक प्रकार की बातें, 'a countless variety of things'; बड़े अचंभे की बात है, 'it is a matter of great wonder'; दस पंसेरी का बोझ, 'a load of ten *panserí* (100 lbs)'.

a. Here may be noted the idiomatic use of the genitive of the infinitive or gerund, to denote a *certainty*, as determined by the will or nature of the agent. Thus, मैं जाने का नहीं, 'I will not go'; ऐसी बात नहीं होने की, 'such a thing is not to be'.

Rem. In this idiom, the genitive of the gerund is a predicative adjunct of the subject of the sentence, and is therefore inflected to agree with it in gender and number, as in the above examples.

(9) *Use*; as, खाने का पदार्थ, 'provision for eating'; पीने का पानी, 'drinking-water'; यह देह किसी काम की नहीं, 'this body is of no use'.

(10) *Subject* of the action denoted by the word it qualifies.

Examples:—बानासुर के भागने के समाचार, 'the news of the flight of *Bánásur*'; उस के जाने का कारण, 'the reason of his going'.

(11) The *object* of an action, direct or indirect.

Examples:—मैं तुम्हारे भरोसे पर रहा, 'I relied upon you'; हमें अति चिंता थी तुम्हारी, 'we had very much anxiety about you'; मेरे अबटन न मलना, 'do not rub *abṭan* upon me'; उस का बेटा महादेव जी की अति कठिन तपस्या करने लगा, 'his son began to perform a most difficult act of penance to *Mahádev Jí*'; अक्रूर ने प्रभु के चरन का ध्यान धर कहा, '*Akrúr*, fixing his contemplation on the feet of the lord, said'; यदुवंसियों का राज का अधिकार नहीं, 'the house of *Yadu* have no right to the kingdom'; परमेश्वर का पापी, 'a sinner against God'.

Rem. The same word may be accompanied either by the subjective or objective genitive, or even by both, as in the following: उन की मेरी दया कुछ न आई, 'they had no compassion upon me'.

(12) *Price*; as, मुझे दस आने का आटा दो, 'give me ten *ánás* worth of flour'; यह कितने का घोड़ा है, 'what is the value of this horse?'.

(13) *Time*; as, आठ दिन की बात है, *lit.*, 'it is a matter of eight days', *i.e.*, 'eight days ago'; किसी समय की बात है, 'it is a matter of a certain time'; *Angl.*, 'it once happened'.

(14) The *Partitive* genitive is used when it is intended to denote anything as a *whole* of which a part is taken.

Examples:—सृष्टि का आरंभ, 'the beginning of the creation'; जमीन की चौथाई, 'one fourth of the land'.

a. Here may be classified many reduplicated forms denoting *intensity* or *totality*; as, यह सच का सच है, 'this is very truth'; मीठे का मीठा, 'very sweet', *lit.*, 'sweet of sweet'; सभा की सभा, 'the entire assembly'; झुंड के झुंड, 'swarms upon swarms', *lit.*, 'swarms of swarms'.

b. Observe, that when a generic term is accompanied by a noun denoting 'measure' or 'quantity', the partitive genitive is not employed, but the generic term follows the other in apposition with it; as, दो बीघा जमीन, 'two *bighas* of land'; तीन सेर दूध, 'three *sers* of milk'; एक कटोरा पानी, 'a cup of water'; दो जोड़े कपड़े, 'two suits of clothes'.

(15) Many other combinations of nouns with the genitive might be noted; as, *e.g.*, in *oaths*; thus, गंगा जी की कसम, 'by *Gangá Jí*!': in

interjectional expressions; as, गंगा मात्रे की जय, 'Victory to Mother Ganges!': in phrases denoting the *contents* of any thing; as, पानी का घड़ा, 'a jar of water', etc., etc. But the above specifications comprise the most important idioms.

(16) The genitive is used after a few adjectives; as, योग्य (जोग), and लाइक or लायक (*Ar.* لائق), 'worthy', 'fit'.

Examples:—सिखाने के योग्य, 'fit to teach'; पानी के जोग है, 'it looks like rain'; चलने के लाइक, 'fit to walk'; and, in the *Rámáyaṇ*, तोरिबे लायक, 'able to break'.

550. In various common phrases in which the noun limited by the genitive can be readily understood, it may be omitted. The inflection of the genitive is determined by the noun which is to be understood. Thus, the genitive is regularly omitted after सुनना and मानना; as, उस ने मेरी न सुनी, 'he did not hear me', *lit.*, 'my', (*sc.* बात, 'word)'; तुम मेरा क्यों नहीं मानते हो, 'why do you not regard my word?' (*sc.* वचन).

551. It is important to observe that के is idiomatically used in many expressions denoting possession, where we might expect का or की; as, मेरे बहिन न हुई, 'I had no sister'; मेरे एक पुत्र जन्मा, 'one son was born to me'; टट्टू के भी जीव है, 'a pony, also, has a soul'.

a. The practical rule for the use of this idiom would seem to be this; whenever, in English idiom, possession must be expressed by a verb, as, *e.g.*, 'to have', the Hindí genitive in ए must be used, whatever may be the gender of the following noun. But when, in English, the possessive case must be employed, then Hindí idiom demands the genitive with का, के, or की, according to §140. Thus, 'it is my son' must be rendered in Hindí, मेरा पुत्र है; but, 'I have a son', मेरे पुत्र है. So also, टट्टू के जीव है, is 'a pony has a soul'; but, टट्टू का जीव है, would mean, 'it is the soul of a pony'. Thus, in the *Rámáyaṇ*, नाथ एक संसय बड़ मोरे, 'Lord, I have one great doubt'.

Rem. It has been common to postulate some such word as *pás* or *yahán*, after this *ke*; but native grammarians deny that there is any ellipsis. Moreover it may be noted that in Márwárí, which inflects the genitive postposition, *ro* or *ko*, to *rá* and *ká*, (obl. masc.) and *rí* and *kí* (fem.), *re* or *ke* is also used as a *third* inflection before both masc. and fem. nouns, when possession is denoted. I would suggest, therefore, that this *ke* of possession probably only chances to be identical in form with the obl. masc. inflection, *ke*; and, in fact, has arisen from another modification of the Sanskrit participle *krita*. The matter, however, needs further investigation.

552. The genitive postposition is very often omitted, even in prose, when the governing noun immediately follows. The two nouns then become, in fact, a Genitively Dependent Compound. (§480,(5).) In conversation, however, the omission is much less common.

a. Peculiar is the omission of the postposition in the following phrase: सो मुंह मांगा धन पावेगा, 'he shall obtain the wealth his lips shall ask', *lit.*, 'the mouth's asked wealth'.

b. In phrases expressing a date, the genitive postpositions are always omitted; as, जेठ सुदी पंचमीं, 'on the *5th* of the light fortnight of *Jeṭh*'. The order is regularly the reverse of the English.

553. The genitive postpositions, का, को, कर, केर, etc., as used in poetry, are subject to the same rules as in prose. Thus, देवन हू कौ देव मुरारी, 'of the very gods, *Murárí* is the God'; सुरपति की पूजा तजी, '(they) abandoned the worship of the ruler of the gods'; तीन लोक कौ बोझ ले, 'assuming the weight of the three worlds'; चरन कमल बंदौ सब केरे, 'I salute the lotus feet of all'; मिटहीं दोष दुख भवरजनी के, 'the sins and sorrows of the night of existence vanish'; न आजु लगि अनभल काहु क कीन्ह, 'nor has (he) to this day done harm to any one'.

a. In the following sentence from the *Rámáyaṇ* (*Ay. K.*) we have a Márwárí possessive genitive in रे; सियरे बदन सूख गौ, 'the face of *Sítá* withered'.

The Locative Case.

554. The postpositions commonly assigned to the locative case, are (1) में, (2) पर, (3) तक, तलक, लग, लों, etc. As they differ radically in their meaning, we treat them separately.

555. (1) The locative with में denotes, primarily, existence *in* a place.

Examples:—उस ने व्रज में जन्म लिया, 'he became incarnate in Braj'; इस संसार में, 'in this world'.

a. After a verb of motion, में must be rendered by 'into', or 'to'.

Examples:—वह सभा में गये, 'he went into the assembly'; हस्तिनापुर में राजसु यज्ञ में आओ, 'come to *Hastináṗur* to the royal sacrifice'.

b. The locative may often be rendered by *'among'*.

Examples:—स्त्रियों में इतनी दमक कहां पाइये, 'among women where could one find so much beauty?'; इसों में कौन है, 'who is there among us?'.

c. The locative with **में** is used idiomatically after all verbs of '*tying*', '*fastening*', '*wearing*', etc.

Examples:—**इस में गांठ बांधो**, 'tie a knot in this'; **गंदे कठले गले में डाले खेलते थे**, 'with dirty wooden trinkets hung about the neck, they were playing'.

d. It is also used after verbs of *filling*.

Thus, **इस समुद्र में चिन्ता और मोह रूपी जल भरा है**, 'this ocean is filled with the water of anxiety and vain affection'.

(2) The locative with **में** naturally also expresses the *time within which* any thing happens.

Examples:—**उन दिनों में**, 'in those days'; **कितने एक दिनों में पहुंचे**, 'in several days they arrived'.

(3) And it also expresses tropically various other relations, as follows:

a. Difference; as, **हम तुम में कुछ भेद नहीं**, 'there is no difference between me and you'. It may thus follow verbs of *fighting*; as, **उन दोनों में युद्ध रहा**, 'a battle was waged between them'; or words expressing *union* or *reconciliation*; as, **उन में मेल हुआ**, 'harmony was made between them'.

b. Sphere of action; as, **इस में मेरा कुछ बस नहीं**, 'I have not any power in this (matter)'.

c. Subject of discourse; as, **उन की स्तुति में मैं क्या कहूं**, 'what shall I say in his praise?'; and also, *occupation*; as, **वह अपनी पति की सेवा में रही**, 'she continued in the service of her husband'.

d. Condition; as, **पति के ध्यान में सो गई**, 'she went to sleep, thinking of her husband', *lit.*, 'in thought of her husband'.

e. Cause; as, **अल्प ही अपराध में क्रोध कर**, 'becoming angry for a very small offence'.

f. Instrument; as, **उस ने एक ही तीर में इस अजगर का काम तमाम किया**, 'he finished this serpent's work with a single arrow'.

g. It is often used in *comparison*, instead of the ablative; as, **इन तीनों देवताओं में शीघ्र वरदाता कौन है**, 'of these three gods who (most) quickly grants a blessing?'.

h. It is used after certain verbs to denote the *price*.

Examples:—**चार आने में कितनी घास मिलेगी**, 'how much grass will one get for four *ánás*?'; **यह गाए मैं ने तीस रुपए में मोल ली**, 'I bought this cow for thirty rupees'.

Rem. The distinction between the genitive, accusative, and locative of price, seems to be as follows. The genitive denotes value *absolutely*, as an attribute of the subject; as, *yah kitne ká hírá*, 'what is the value of this diamond?'; the *accusative* denotes the price *definitely*, as that for which a thing is obtained; as, *yah tum ne kitne ko liyá*, 'for how much did you get this?'; the locative denotes the price under a slightly different aspect, as a sum *within which* a thing is bought; as, *yah mujhe ek rupaye men milá*, 'I got this for (*lit.*, within) one rupee'.

i. The locative with **में** is sometimes used *partitively*; as, **नव महिं एकौ जिन्ह के होई**, 'he who has even one of the nine'.

556. The locative with **पर**, 'on', denotes, (1), *external contact*. Thus it expresses,

a. Position *on* or *upon* anything; as, **वह कोठी पर बैठा हुआ था**, 'he was seated on the house'. Thus it regularly follows certain verbs; as, **घोड़े पर चढ़ो**, 'mount the horse'. After verbs it is often to be rendered by 'at', or 'to'; as, **वह द्वार पर खड़ा है**, 'he is standing at the door'; **उसी अंधे कूए पर गए**, 'they went to that same blind well'.

b. Distance; as, **काशी से कुछ दूर पर**, 'at some distance from *Káshí*'; **एक कोस पर**, 'at (the distance of) one *kos*'.

c. Addition; as, **ताले पर ताला दे**, 'putting lock upon lock'.

(2) It is used to denote the *time at which*; as, **वह ठीक समय पर आया**, 'he came at the exact time'; **पांचवें दिन पर**, 'on the fifth day'.

(3) The locative with **पर** also denotes a variety of tropical relations, as follows:

a. The *object* toward which an action or feeling is directed.

Examples:—**हम पर दया कीजे**, 'be pleased to have mercy upon me'; **इस बात पर मन लगाओ**, 'apply your mind to this'.

b. Hence it denotes the *subject of discourse*, as the object to which discussion is directed.

Examples:—**षड्दर्शनों के मत पर सहस्रों ग्रन्थकर्त्ता हुए हैं**, 'there have been thousands of commentators on the doctrines of the six systems'; **इस पर यदि तुम कहो**, 'as to this, if you say'.

c. It may express *conformity* to a rule or custom; as, **हम अपने धर्म्म पर रहेंगे**, 'we will abide by our own religion'.

d. Also, *superiority*; as, **इन्द्र का कुछ तुम पर न बस आया**, 'no power of *Indra* prevails over you'.

e. The *reason* of any action, as tropically its foundation; as, मेरी इस बात पर वह जल गया, 'at this word of mine he fell into a passion'.

f. Very rarely the locative is used for the ablative with a verb in the passive conjugation. Thus, in the *Rájníti*, मो पै चल्यो नहीं जातु, 'I am not able to walk'.

557. The locative forms with तक, तलक, लग, or लौं, all denote, literally or tropically, the *limit to which* an action extends or a statement is made. There is no difference at all in the meaning of these postpositions.

Examples are;—नाक तक पानी आया, 'the water came up to (his) nose'; लड़के से ले बूढ़े तक, 'from the child to the old man'.

a. Peculiar is the following phrase (*poet.*): हम लौं तू निज पियहि संम्हारे, 'thou mentionest thy own beloved even to us'.

558. The locative postpositions, में and पर, are often omitted in prose and in the colloquial. This omission occurs chiefly in certain adverbial phrases of time and place. Thus we have, उस समय, for उस समय में (or पर), 'in' or 'at' 'that time'; पांओं पड़ि, 'falling at (his) feet'; पूरे दिनों लड़का हुआ, 'the days being fulfilled, a boy was (born)'; वह घर गया, 'he went to the house'.

a. में is almost invariably omitted in certain verbal combinations, commonly called 'Nominal' verbs; as, काम आना, (for काम में आना.) 'to be of use', *lit.*, 'to come in work'; व्याह करना, 'to marry'; व्याह देना, 'to give in marriage'; दृष्टि आना, 'to appear', *Angl.*, 'to come in sight'. तक and its equivalents are never omitted in prose.

559. When the above locative postpositions are employed in poetry, their usage corresponds to that already noted. A few examples will suffice.

(1) उपजहिं एक संग जल माहीं, 'they are produced in the water together'; ते उबरे तेहि काल महं, 'they remained safe in that time'; को तुम तीन देव महं कोऊ, 'are you one of the Three gods?'; राम प्रताप प्रगट इहिं माहीं, 'in this the glory of *Rám* is manifest'; सुमिरन कर में सुरत न हर में, 'the rosary in the hand, the thoughts not on *Hari*'. (2) कपि डार पर, 'the monkeys on the branches'; भले भलाई पै लहहिं, 'the good lay hold of goodness'; जो तुमहिं सुता पर नेहू, 'if you have affection for (your) daughter'. (3) कहउं कहां लगि नाम बड़ाई, 'whereunto shall I declare the greatness of the Name?'.

a. In poetry, however, these postpositions are more frequently omitted; but any attributive of the noun in the locative, if capable of inflection, must be inflected. Thus, in the following, माहि (मैं) is omitted: हहि कर नाम सुमिरि संसारा, 'remembering the name of this One in the world'; है तुम्हरे सेवा वस राऊ, 'the king is subject to your service'. And in the following, पर would have been used in prose: भयिउ सरोजविपिन हिम राती, 'cold night was on the lotus-bed'; पठइय नाथ काज, 'send me, O lord, upon your service'. And in the following examples, prose usage would have demanded तक (or तलक, etc.): तीनि सहस संवत सो खाई, 'these she ate for three thousand years'; गगन चढ़ै रज, 'the pollen ascends to the sky'.

560. A noun in the locative, whether in poetry, prose, or the colloquial, in addition to its own proper postposition, may take that of the ablative, or, less frequently, the genitive. Each postposition retains in full its special meaning.

Examples are;—हम मैं से कौन है. 'who of us is there?', *lit.*, 'from among us'; पुर मैं का एक मनुष्य, 'a man belonging to the town'; कोई राजसभा मैं तैं निकल्यौ, 'some one went out from the court'; दिल्ली की गद्दी पर से अहमद शाह को उठाया, 'he removed Ahmad Sháh from the throne of Delhi', *lit.*, 'from on the throne'. Two postpositions are commonly used after verbs of *falling*, with the noun denoting that from which one falls; as, उस डाली पर से गिरा. 'he fell off that branch'.

a. In Márwárí, the accusative postposition, नै (=H. H. को,) is also sometimes added to माहै, (=H. H. मैं,) when it becomes, literally, 'into'. Thus, in '*Dúngar Singh*', कूद पड़ो किलाक माहीनै, 'jump into the fort'.

561. Before leaving the cases which are formed with postpositions, it is to be noted with regard to them all, that, inasmuch as the postpositions still partake more of the nature of prepositions than of true case-endings, when several nouns follow one another in the same case and construction, the postposition proper to them all is used only after the last. Thus, राजा भीमसेन की कन्या दमयन्ती का रूप, 'the beauty of *Damayantí*, the daughter of *Bhím Sen*'; फल फूल कंद मूल से गुजारा करने लगा, 'he began to live on fruits, flowers, bulbs and roots'. But, much more rarely, the postposition may be repeated with both nouns or pronouns; thus, नंद जसोदा से हम ने तुम ने यह वचन किया था, 'you and I made this promise to *Nand* and *Jasodá*'.

Of the Vocative.

562. The vocative is used in calling or address, either with or without an interjection.

Examples :—हे बेटे, 'O son!'; सखियो सुनो, 'companions! hear'; पुत्री ऐसी विकल मत हो, 'daughter! be not so distressed'.

a. Certain words in आई, often make the vocative in इया; as, *e.g.*, from भाई, 'brother', माई, 'mother'. vocative singular, भाइया, मैया. In Garhwál, ओ is often similarly added to proper names; as, हे पंचमो, '*Pancham*!', etc.

b. In poetry, the writer often addresses himself by name in the vocative. Thus, मंगलकरनी कलमलहरनी तुलसी कथा रघुनाथ की, *lit.*, 'joy-inspiring, *Kali-yug*-impurity-removing, O *Tulsí*, is the story of *Raghunáth*!'; तुलसी ऐसे पतित को बार बार धिरकार, '*Tulsí*! to such a sinner, again and again a curse!'.

ADJECTIVES.

563. Little needs to be said here as to the construction of adjectives in the sentence. They may define a noun either (1) *attributively*, or (2) *predicatively*.

Examples are, of (1);—बड़ा नगर, 'a large town'; मीठी वाणी, 'a sweet voice'; बड़े घोड़े, 'large horses'; and of (2); वह अति सुन्दर थी, 'she was very beautiful'; यह जल ठंडा है, 'this water is cold'; मैं ने उस को व्याकुल देखा, 'I saw that he was distressed'; यह लाठी साधी बनी है, 'this staff is made straight'.

a. The rules which govern the agreement of the attributive or predicative adjective with the noun qualified, will be found further on, in the section on 'Agreement'.

564. Adjectives are often used as nouns, in which case they are inflected like nouns of the same terminations.

Thus, बड़ों के समय से, 'from the time of the ancients (*lit.*, of the great'); किसी ज्ञानी ने कहा है, 'some wise (man) has said'; समरथ कहं नहिं दोष गुसाईं, 'there is no blame to the powerful, *Gusáin*!'.

a. When two adjectives used as plural nouns, and connected by a copulative conjunction, follow one another in the same case, the first may take the singular, and the second only, the plural form; as in the phrase, छोटे वो बड़ों ने कहा, 'small and great said'.

565. *Comparison* has been explained and illustrated, §§169, 170. It may be noted in addition, that a very high degree of any quality may be expressed by repeating the adjective; as, काला काला, 'very black', मीठे मीठे फल, 'very sweet fruits'.

a. Or, for greater emphasis, the first adjective may be taken as a noun in the ablative; as, भारी से भारी पाप, 'the very greatest sins'; *i.e.*, 'heavier than the heavy'; उत्तम से उत्तम वस्तु, 'the very best thing'.

566. Agreeably to § 545 (7), all adjectives used comparatively, require the noun with which the comparison is made, to be in the ablative.

Thus, पत्थर से भारी, 'heavier than stone'; राजा से धनी, 'richer than a king'; सब जीवों से श्रेष्ठ, 'the noblest of living creatures'; यह उस से उत्तम है, 'this is superior to that'.

567. Certain adjectives are followed by a noun in an oblique case. Thus, especially.

(1) Adjectives denoting *advantage* or *fitness*, or their contraries, govern a noun in the dative.

Thus, स्त्री को उचित है, 'it is proper for a woman'; हम को योग्य है, 'it is right for us'. (*Vid.* § 541, *b.*)

(2) Adjectives denoting *likeness*, *conformity*, *worthiness*, or the contrary, commonly take a noun in the inflected genitive.

Thus, बादल के गरज के समान, 'like the thunder from the cloud'; इस के तुल्य, 'equal to this'. So also, योग्य, (Urdú لائق, often written लायक़.) in the sense of 'worthy', takes the genitive; as, यह पंडित के योग्य है, 'this is worthy of a wise man'.

a. When such adjectives are preceded by any infinitive or gerund, the postposition, especially in poetry, is often omitted, and the gerund put in the oblique singular. Thus, तुम मेरे पुत्रनि कौं पंडित करवे जोग हौ, 'you are competent to make my sons wise men'; मैं तव दसन तोरिवे लायक़, 'I am able to break your teeth'.

(3) A few verbal adjectives expressing desire or affection, take an objective genitive (§ 549,(11)); as, रुपयों का लोभी, 'covetous of money'; वह धन का लालची है, 'he is covetous of wealth'.

568. The adjective भर, 'full', is never used by itself; but partakes rather of the character of an affix, like the English 'full', in such phrases as a 'spoon-full', a 'house-full', etc. But भर is used much more extensively than the corresponding English 'full'. Any noun taking this affix is regularly inflected before it, as before the postpositions, whenever inflection is possible.

Examples :—पियाले भर, 'a cup-full'; हांडी भर, 'a jar-full'. भर is used also with nouns of distance, as, कोस भर, 'as much as a *kos*'; and with expressions denoting time, as, दिन भर, 'the whole day'; मेरे जीवन भर, 'all my life long'; and with the pronominal adjectives, इतना, उतना, etc., when it has an intensive force; as, जितना उस ने मुझे दिया, उतना भर मैं उसे फिर देऊंगा, 'I will give him back just as much as he gave me'.

Rem. In examples like the last, where the noun or adjective with *bhar* is not inflected, *bhar* may be more correctly regarded as the conjunctive participle of *bharná*, 'to fill'.

569. Adjective formations with the affix सा have been already explained and illustrated, §§ 165, 166.

NUMERALS.

570. एक, 'one', may be used for the English indefinite article (§ 148), in cases where that article is equivalent to the phrase, 'a certain'.

Examples :—एक पुरुष ने मुझ से कहा, 'a (certain) man said to me'; एक दिन की बात है, 'a certain day it happened', *lit.*, 'it is the thing of a (certain) day'.

Rem. It should be observed, that most Europeans use *ek* for the indefinite article much too freely. In the majority of cases, it should not be translated into Hindí.

571. एक, when repeated in the same clause and construction, is equivalent to 'each', or 'each one'. But when the first एक is in the subjective construction, and the other in the objective, the first must then be rendered 'one', and the second, 'another'.

Examples of both cases are as follows : एक एक चला गया, 'each one went away'; उस ने एक एक को वहां पहुंचा दिया, 'he conveyed each one

there'; एक एक से लड़ा. 'one fought with another'; एक एक से जुट गया, 'each one was joined to another'. So also when repeated in successive clauses. the first एक may be translated 'one', the second, 'another'; as, एक आता, एक जाता था. 'one was coming. another going'.

572. एक is often used elliptically in the beginning of a sentence; as, एक तुम्हारे ही दुख से हम दुखी हैं, 'one (thing is), I am troubled because of your trouble'. If the enumeration is continued, the ordinal दूसरा, may follow in the next sentence; but even more frequently फिर or पुनि, 'again', introduces the second particular in the enumeration; as, एक मैं मन्दमति....पुनि प्रभु मोहि विसारेउ, 'one (thing is), I am of a dull mind; again, the lord forgot me'.

573. एक संग or एक साथ is rendered 'together'. Thus, जनमे एक संग सब भाई, 'all the brothers were born together'; सिंह गाय एक साथ रहते, 'the lion and cow would dwell together'. In this idiom, संग or साथ is to be regarded as a noun in the locative, with the postposition omitted.

574. For the use of the singular and plural form of nouns with numerals, see § 528 (1) *a*, *Rem.*

575. The *Aggregative* form of the numerals in ओं (§176), is used when it is designed to indicate the noun as a collective whole.

Examples occur in the common phrases, आठों पहर, 'the eight watches'; चहुं दिस, 'the four quarters (of the heavens)'; तीनों लोक, 'the three worlds'. Similarly, सो छओं बसुदेव को ब्याह दीं, 'he gave those six in marriage to *Basudev*'.

576. Colloquially, a numeral with the postposition तक is used as equivalent to the English, 'as much as', 'as many as'. This phrase may be construed as a nominative; as, दस तक आए, 'as many as ten came'; मैं ने चार हाथी तक देखा, 'I saw as many as four elephants'.

PRONOUNS.

577. A Personal pronoun, when the subject of a verb, is very commonly omitted.

a. This omission is generally allowable when no emphasis is intended, and when it can occasion no ambiguity; as, *e.g.*, in direct address; as, जाओ, 'go'; *sc.* तुम; बोलूं, 'may (I) speak?'.

578. Pronouns are to be regarded as of the same gender and number with the nouns to which they refer.

Thus, राजकन्या जो भौमासुर ने घेर रखी थीं, 'princesses whom *Bhaumásur* had kept captive'.

a. But when it is intended to show respect, the pronoun is put in the plural, even when referring to a singular noun.

Thus, तहां के राजा .... इन्हें ले जाते थे, 'the kings of that place would convey him along', where इन्हें refers to *Balrám*. And in the following, उन्हीं refers to *Krishn*; हम उन्हीं का ध्यान किये रहते हैं, 'we remain in meditation upon him alone'.

b. The use of the plural for the singular of the 2nd personal pronouns, has already been explained (§ 194).

c. The use of the plural *ham*, for the singular *main*, 'I', is characteristic rather of eastern Hindí. The usage, however, is not regarded by the best authorities as in good taste, and it is doubtless better for the speaker to use the singular. Still we often find examples in literature of the use of *ham* for the singular; nor is it easy to trace any principle which guides the choice.

579. The use of the Honorific pronoun आप, for the 2nd personal pronoun, has been explained in § 211.

580. The usage of the various pronouns referred to in the above paragraphs cannot, in the nature of the case, be adequately illustrated by individual phrases separated from their context. But we may note such passages as the following. The demon *Bánásur* angrily calls to *Aniruddh*, कौ है रे तू गेह मझार, 'who art thou, thou within the house?'. (*P. S. Adhy.* LXII). So *Krishn* says with anger and contempt, तैं मैं यह क्या किया, 'what is this (that) thou hast done?'. But again, when in the *Prem Sáyar* one girl says to another, सखी तू कुछ चिंता मत करे, 'friend, do not thou be anxious', in this instance तू indicates affectionate familiarity. So the great sage *Vishvamitra*, with no intention of contempt, addresses in the singular the king *Harischandra*, as one ranking far beneath him; तुझ से अधिक धनवान औ दानी कोई नहीं दृष्टि आता है, 'no one appears more wealthy and liberal than thee'. A man says to his brother, in the 2nd person plural, तुम्हारे साथ पास खेलें, 'let me play dice with you'; but a son to his father, आप इतना बतला दीजे, 'please inform me so much as this'; and *Balrám* and others to *Krishn*; आप की आज्ञा ले, 'obtaining your honor's permission'.

N. B. Observe, that आप, as the subject of a verb, always requires the verb to be in the 3rd plural; and if the imperative be used, the respectful form in इये is invariably required. Occasional exceptions are irregular and not to be imitated. The following examples may be noted: आप कहां जाते हैं, 'where is your honor going?'; महाराज ऐसे आप ने क्या चिन्ह देखे, 'Great king! what such signs has your excellency seen?'; आप सिधारिये, 'be pleased to depart'. Similarly, all other predicates of आप must be in the plural; as, कन्व इस के पिता ऐसे कहाते हैं, '*Kanva* is in this way called the father of this (maiden)'.

Rem. In the opinion of the Hindoos, the distinctions which are made in the use of the pronouns, are of great importance; and the foreigner cannot be too careful to observe them in conversation with the people. Indeed, a failure to discriminate in the use of these different pronominal forms, is often the occasion of much unnecessary dislike and ill feeling on the part of natives of India toward foreign residents of the country.

581. The choice between the two forms of the dative and accusative which occur in the singular and plural of the pronouns (§ 206), is regulated to a great extent by euphonic considerations. But in accordance with the principles indicated in § 532 (1), the forms with को are preferred for personal objects.

a. But if a dative and accusative both occur in the same simple sentence, the form with को is apparently preferred for the accusative, and that in ए (plur. एं), for the dative.

582. The ablative singular of the proximate demonstrative, यह, is often idiomatically used to introduce a clause expressing a consequence or conclusion; as, इस से अब तुम तीरथ न्हाय आओ, 'do you therefore go and bathe at a sacred place'.

583. When यह and वह occur in contrasted clauses, यह may often be rendered 'the one', and वह, 'the other'. Thus, (*P. S. Adhy.* LXXXVII), ये धरे बनमाल वे मुंडमाल, 'the one wears a necklace of flowers, the other, a necklace of skulls'; and so repeatedly in the context.

584. The demonstrative, relative, and interrogative may be used adjectively before not only single nouns, but also entire phrases.

Thus, यह हमें बड़ा पाप भुगतना पड़ा, 'this expiating of a great sin has fallen to us'; तैं ने यह क्या किया जो छोरी लोक लाज कान आपनी, 'what is this

that you have done, to abandon your family, and shame, and modesty ?'; हे समुद्र तू जो लंबी सांस लेता है सो क्या तुझे किसी का वियोग है, 'O ocean ! art thou parted from some (loved) one, that thou heavest the long-drawn sigh ?'.

a. Hence जो is used to introduce the *protasis* of causal and conditional clauses; and सो, less frequently, the *apodosis*. So also, the relative जो, especially in the locative, जिस में, and ablative, जिस तें or जिस से, is used to introduce final clauses denoting the object or purpose of an action. Illustrations of the above will be found further on, in the sections on adjective and causal adverbial clauses.

585. The relative and interrogative pronouns are often used, by *attraction*, for the indefinite pronoun.

Thus, जो कोई इस से जाकर जो मांगता है, 'whatever any one goes and asks of him, that he obtains'; क्या जानिये कि किस समय क्या करे, 'who knows what he may do at some time ?'.

a. In poetry this attraction is often extended to a great length, as in the following : मति कीरति गति भूति भलाई जब जेहि जतन जहां जेहि पाई, 'whoever, at any time, by any effort, in any place, has obtained intelligence, renown, felicity, wealth, prosperity'.

586. जो is often used, especially in the colloquial, pleonastically with है, 'is'; thus, परमेश्वर जो है सो सर्व्वशक्तिमान है, where in English idiom we would simply say, 'God is almighty'.

587. The distinction between the two interrogatives, कौन and क्या, and that between the two indefinite pronouns, कोई and कुछ, has been already explained (§§ 208, 209).

a. The following idiom with कौन may be noted; हम छुटानेवाले कौन हैं, 'who am I, that I should deliver (you) ?'.

588. The usage of कौन in the plural varies. The Urdú oblique plural form, किन, is used; as, किन लोगों का, 'of what people ?'. But the common people often use the uninflected singular in the oblique plural; as, कौन लोग से, 'from what people ?'.

589. क्या is used as both nominative and accusative; the oblique form in को is appropriated to the dative.

Thus, तुम क्या बोलते हो, 'what are you saying ?'; but, तुम काहे को बोलते हो, 'why (for what) are you speaking ?'.

a. क्या is used idiomatically in expressions denoting surprise.

Examples:—देखती क्या है कि एक पुरुष सन्मुख आय खड़ा हुआ, 'what does she see (but) that a man has come and stands before her'; घोड़े दौड़े क्या हैं उड़ आए हैं, 'the horses have run—(why,) they have come flying'.

b. क्या is sometimes used absolutely in the accusative, as in the following:

इस के मारने से परलोक क्या बिगड़ेगा, 'in what respect will (my) future life be harmed?'. Hence it is often used merely as the sign of a question; as, क्या तू ने अब तक नहीं सुना, 'hast thou not yet heard?'. The dialectic किं is also similarly employed (§ 228).

c. For the use of क्या as a conjunction, see § 516, *c.*

d. The postposition is sometimes omitted after काहे; thus, तू काहे रोवति है, 'why art thou crying?'.

590. In further illustration of the distinction between the two indefinite pronouns, कोई and कुछ (§209), the following points may be noted:

a. कुछ is often practically used as a plural for कोई.

Thus, 'some book has fallen', is कोई पुस्तक गिरी है; but, 'some books have fallen', is कुछ पुस्तकें गिरी हैं.

b. When कोई is used substantively, the inflected form, किसी को, is commonly preferred for the accusative; but when it is used adjectively, if the accompanying noun be in the nominative form of the accusative, कोई also retains the nominative form, as in the following: अपने रहने को कोई ठौर रखोगे, 'will you keep any place for your residence?'.

c. कोई is used with numerals to denote a number approximately, like 'some' in English; as, कोई दस आदमी आए, 'some ten men came'.

d. With proper names, कोई must be translated 'a certain'; as, कोई ऊधो आया, 'a certain *Udho* (has) come'.

e. कुछ is used adjectively before substantives in any case singular or plural; as, कुछ दूर पर, 'at some distance'; कुछ गांवों में, 'in some villages', etc.

f. कोई and कुछ in successive clauses must be translated 'one'.... 'another'; thus, कोई कुछ कहता था कोई कुछ, 'one was saying one thing, (and) another, another'; किसी को पानी बरसाय बहाया किसी को आग बरसाय

जलाया, 'raining water, one he washed away; raining fire, another he burned (to death)'.

g. कुछ is added to the relative pronominal, जैसा, 'as (what-like)', to impart indefiniteness; as, जैसा कुछ हो, 'of whatsoever sort it may be'.

591. The *Reflexive* pronoun, आप, may be used with both nouns and pronouns, when it is equivalent to the English 'self', 'myself', 'yourself', 'himself', etc., according to the context.

Thus, मैं अपने को खिला सकता हूं, 'I am able to feed myself'; वह आप कहता है, 'he himself says'. The ablative, आप से, is often to be translated 'of one's own accord'; कुत्ता आप से चला गया, 'the dog went away of his own accord', or 'of himself'.

a. In the following, the plural आपस में, refers to the persons mentioned in the context; आपस में दुख की चरचा चली, in English idiom, 'they talked with each other of the sorrow'.

b. In the following, अपन is accusative singular; हेतु अपन पुनि जानि, 'regarding himself, again, as the cause (of *Rám's* exile)'. *Rám. A.*

c. The reflexive is repeated in the idiomatic phrase, अपने आप, 'of myself, himself, itself', etc. (*sc.* से); as, क्या यह अपने आप झुका है, 'has this bent of itself?'.

d. आप ही आप, is used in the drama, for the English 'aside'. It is evidently an abbreviation for आप ही आप से कहता है.

592. The reflexive genitive, अपना, must always be substituted in standard Hindí for the genitive, singular or plural, of all pronouns, when the genitive in question refers to the grammatical *subject* of the sentence, or to the *agent* in the passive construction (§332).

Examples:—तुम अपनी बड़ाई चाहते हो, 'you desire your own greatness'; राजा अपने देश को गये, 'the king went to his own country'; उस ने अपनी जान दी, 'he gave his life'.

a. अपना may also be used when the reference is not to the grammatical subject, but to the *subject* of *discourse*. Thus, in the *Prem Ságar*, तुम्हारा कुछ दोष नहीं है अपने कर्म्म का दोष है, 'it is no fault of yours, it is the fault of your fate'; जिस में अपनी कुशल होय सो कीजे, 'be pleased to do that wherein your safety lies'.

b. अपना is also sometimes employed, when the reference is to the

speaker; as, अवध अपना देश है, '*Avadh* is my country'. So also when another is associated with the speaker; as, यह सब अपने दिनों का फेर है, 'all this is the change of our times'.

c. But in the examples under *a* and *b*, the genitive of the personal pronouns might also have been used; and *must*, in general, be used in such cases, where the use of the reflexive would occasion ambiguity.

d. अपना, as well as the other pronominal genitives, is idiomatically omitted when the reference is obvious; as, especially, before nouns expressing relationship. Thus, वह स्त्री पति के निकट जाय बोली, 'that woman, approaching (her) husband, said'; मैं घर जाता हूं, 'I am going to (my) house'.

e. अपना is used substantively in the plural, to denote one's own kindred or connexions; as, जो तुम अपनों ही को मारोगे, 'if you will kill even your own (friends)'.

593. The pronominal इतना, is idiomatically used in the locative case with में, as an adverb of time; as, इतने में क्या हुआ, 'in the mean while what happened?'. Also observe the use of इतने in the following: इतने ऊन आऊंगा, 'I will come at this same hour'.

594. The oblique singular pronominals, ऐसे and जैसे, are colloquially used in the manner of prepositions governing the genitive, in the sense of 'like'; thus, कुछ किला के ऐसे दिखाई देता है, 'something like a fort appears'; वह क्या तोप के जैसे सुनाई देता है, 'what is that which sounds like a cannon?'.

SYNTAX OF THE VERB.

The Infinitive.

595. The uses of the *Infinitive* may be classified under three heads.

(1) It is most commonly used as a *gerund* or *verbal noun*. Under this head we may note the following particulars.

a. As a nominative it often stands as the subject of a verb; as, *e.g.*, हमें यहां रहना भला नहीं, 'it is not well for us to remain here'; *lit.*, 'for us, to remain here is not well'; मैं ने तुम्हारा कहना मान लिया था, 'I (on the former occasion) believed your word'.

b. In accordance with the original use of the Sanskrit future pas-

sive participle, whence the Hindí infinitive is probably derived, it is often used as a subject with the copula, to express *necessity* or *obligation*; as, मनुष्य को मरना है, 'man must die'; तुम को वहाँ जाना है, 'you must go there'.

c. As an accusative, the infinitive is commonly used in the nominative form; as, तुम राम नाम कहना छोड़ दो, 'cease to speak the name of *Rám*!'.

Rem. But in Permissive, Acquisitive, and sometimes in Desiderative Compound verbs, the infinitive in its inflected form, without the postposition, is practically used as an accusative. Examples will be found in §§ 361, 356, and, further on, in the Section on the Syntax of Compound Verbs.

d. The postposition को, of the dative of the final cause (§ 540, (5)), is very commonly omitted; as, हम आप से कुछ मांगने आए हैं, 'I have come to ask something from you'; स्त्रियां न्हान आईं, 'the women came to bathe'. So also the genitive postposition is often omitted from the infinitive before certain adjectives, as, लाइक, योग्य, etc., especially in dialectic Hindí; as, *e.g.*, राजा हिरन्यगर्भ के गुन प्रीति करिवे जोग हैं, 'the virtues of the Rájá *Hiranyagarbha* are worthy of being esteemed'; मैं तव दसन तोरिवे लायक, 'I am able to break thy teeth'.

e. The dative of the infinitive, as remarked §540, (5), is idiomatically used with the substantive verb, to denote an action as *imminent*. Thus, नारद जी उठने को हुए, '*Nárad Jí* was about to rise'; वह गहिवे कौं भई, 'she was about to clasp him'. In this idiom को must always be used, as also in phrases like the following; दुर्योधन ने द्रौपदि को जांघ पर बैठने को कहा, '*Duryodhan* told *Draupadi* to sit on his lap'.

f. Occasionally, an action or event about to happen, is also denoted by the infinitive with पर. Thus, जब पांच बरस बीतने पर आए, 'when five years were drawing to a close'.

g. The genitive of the infinitive is often used, chiefly in negative clauses, as the predicate of a sentence, to express *certainty* or *resolution*; as, मैं नहीं कहने का, 'I certainly will not tell'. In this idiom, the का of the genitive must be inflected to agree in gender and number with the subject; as, *e.g.*, यह स्त्री नहीं जाने की, 'this woman certainly is not going'. In the *Rámáyaṇ* the same idiom occurs, the postposition, however, being omitted; as, भे न भाइ अहहिं न होने, 'he neither has been, nor, brother, is he, nor will he be'. The same idiom occurs in the following, where the emphatic particle उ or हु is added to the infini-

tive: इन्ह सम कोउ....है नहिं कतहूं होनेहु नाहीं, 'like these....are none, nor even ever is to be'; भयउ न है कोउ होनेउ नाहीं, 'like you, none was, nor is, nor even is to be'.

h. While thus used as a noun, the infinitive may also govern the case proper to it as a verb. Of this, the examples already given, afford abundant illustration.

(2) The infinitive is occasionally used *adjectively*, and is then made to agree with its object in gender.

Thus, स्त्री को पति की सेवा करनो योग्य है, 'a woman is bound to serve her husband'; एक वस्तु पायकरि हिराय दैनी, 'having found a thing to mislay it'.

(3) The infinitive is correctly used for the *imperative*, when it is not intended to insist on the immediate fulfilment of the order, but merely to say that a certain thing *is to be done*.

Thus, (*P. S.* Ch. XLVIII,) *Jasodá* says to *Udho* about to go to *Krishn*; यह तो तुम श्री कृष्ण बलराम प्यारे को देना, 'this, then, you are to give to dear *Shrí Krishn* and *Balrám*'.

The Imperfect and Perfect Participles.

596. The essential distinction between these two participles has been already indicated (§ 316), and will receive abundant illustration from the examples in the following sections. As there is no difference in their use, they are conveniently treated together.

(1) They are used *adjectively* with nouns and pronouns, both in the *attributive* and the *predicative* construction. In this case the participle हुआ or भया, of the substantive verb, duly inflected if necessary, is regularly added to the participle. But when there is no danger of ambiguity, this may be omitted.

a. Examples of the *attributive* use of these participles are as follows: झमझमाते रथ पर बैठी जाती थीं, '(the women) were going, seated on the glittering chariot'; कोई दुष्ट मरा हुआ काला नाग तुम्हारे पिता के कंठ पर डाल गया है, 'some evil person has cast a dead black snake upon

your father's neck'; तुम ने दान की हुई गाए फिर दान की, 'a cow already given as alms, you gave in alms again'; उन्हों ने तुम्हारी दिई संपदा पाई, 'they received the property given by you' (*lit.*, 'your given property').

b. In the following examples these participles are used adjectively in the *predicative* construction: तिन के पीछे एक शूद्र मारता आता है, 'a *Shúdra* beating them, follows'; जरासिंध भी यों कहता हुआ उन के पीछे दौड़ा, '*Jarásindh* also, thus speaking (as he went), ran after them'; जो मैं जीती जाऊंगी, 'if I escape alive'; क्या तैं ने अर्जुन को दूर गया जाना, 'did you suppose *Arjun* to be gone far away?'. Similarly, in the *Rámáyan*;—यह मोहि मांगे देहु, 'give me this which I have asked', *lit.*, 'give this to me having asked'; सेा मुख कोटिहिं न परै कहैा, 'that with ten million mouths could not be told', *lit.*, 'fall told'; चरन परत नृप राम निहारे, '*Rám* beheld the king falling at (her) feet'.

c. Usually when the noun qualified takes को in the singular or plural, a predicative participle remains uninflected whatever be the gender or number of the noun; thus, उन दोनों को लड़ता देखि, 'seeing them both fighting'.

d. Under this head are properly explained the so-called Continuative Compound verbs (§ 358). Thus, *e.g.*, in वह स्त्री गाती रही, 'that woman remained singing', it is plain that the imperfect participle, गाती, is simply a predicative adjunct of the noun स्त्री after रही. The same remark applies to analogous combinations with the perfect participle; as, *e.g.*, in वह भागा जाता था, 'he was fleeing away', where भागा is a predicative adjunct of वह.

e. Here may also be noted the common phrase, होता चाला आना, where both होता and चला are predicative adjuncts; as, *e.g.*, यह परंपरा से होता चला आया है, 'this has come along down from old time'. In this, as in the similar phrase, होता चला जाना, होता represents the action as repeatedly occurring during the time indicated.

(2) The perfect and imperfect participles are constantly used *absolutely* in the inflected masculine form, to denote various circumstances of time, manner, etc., accompanying the leading verb.

Examples:—एक ब्राह्मण आप के दर्शन की अभिलाषा किये खड़ा है, 'a Brahman, desirous of beholding your excellency, is standing (at the door)'; वह मन मारे जी हारे भारी सांसे ले रही है, 'she, broken in spirit and dis-

heartened, is drawing heavy sighs'; यह मुझे निगले जाता है, *lit.*, 'this (serpent) is going, me swallowed', *i.e.*, 'he is devouring me'; कृष्ण साथ रहते हम क्या डरें, '*Krishṇ* remaining with (us), what should we fear?'.

a. The perfect participle absolute लिये, of लेना, 'to take', is often equivalent to the English preposition 'with'; as, कोई ब्राह्मण कांख में पोथी लिये आता है, 'some Brahman, with a book under his arm, is coming'.

b. The perfect participle absolute is especially common in expressions which denote 'time elapsed'; as, पांच बरस हुए वह चला गया, 'five years ago, he went away'; कितने एक दिन बीते राजा फिर गये, 'several days having passed, the king went again'.

c. In these participles absolute, in eastern Hindí, संते * is often used for होते; as, यह अशक्य संते, 'this being impossible'. In the following, संते is redundant: इस देह को त्याग करत संते, 'in leaving this body'; विधवा भए संते पुत्रों के अधीन रहे, 'having become a widow, let her remain subject to her sons'.

d. These participles absolute are even more common in poetry than in prose. Thus, जिअत न करब सवतिसेवकाई, 'while I live, I will not serve a rival wife'; कटत सीस नृप पैतृक तर्‌यो, 'king *Pautrik*, on his head being cut off, obtained salvation'; तासु बचन सुनितै सब डरीं, 'on hearing her word, all feared'; तुम तौ...धरे देह जनु रामसनेहू, 'you are, indeed, love to *Rám*, as it were, incarnate'.

e. In archaic poetry, the perfect participle absolute is often used where modern Hindí would have the conjunctive participle. Thus, गये भवन पूछहिं पितामाता, 'having gone home, they asked their parents'; यथा नवहिं बुध विद्या पाये, 'as bow the wise, having received knowledge'. And so *Chand* (as quoted by Mr. Beames); बसि किये भूमियां धूनि परा, 'having subdued the rulers of the land with fire and sword'.

Rem. It will often be impossible to express in English idiom the distinction between the participle absolute and the predicative participle, and often it is a matter of little consequence which is used. But the distinction appears to be as follows. In the predicative construction the participle describes or defines the *subject* of the verb; in the absolute construction it defines after the manner of an adverb, the *verb* itself. Thus, *wah rotá huá chalá játá thá*, 'he was going along weeping'; but, *wah rote hue chalá játá thá*, is rather, 'he was going along tearfully'.

* For the Sanskrit सति, pres. part. loc. absol. of अस्, 'to be'. Vid. Williams' Sanskrit Grammar, § 840.

f. It will be evident from the above examples that in the so called Statistical or Statical compound verb (§360), we have simply an imperfect participle absolute in construction with a finite verb; as, *e.g.*, in *ek apsará gáte áí*, 'a nymph came singing'. So also, the so called Adverbial participle is nothing more than the imperfect participle absolute, with the emphatic particle *hí*. The perfect participle is similarly employed; as, *rúp dekhe hí ban áwe*, 'having actually seen (her) beauty, (description) may succeed'; *gaye hu majjana na páwá*, 'even having gone, he could not bathe'.

(3) In the third place, both these participles are often used as *substantives*, both with and without the postpositions.

Examples :—उस सोते का पलंग उठाय, 'lifting the bedstead of the sleeper'; उस ने सब के देखते रुक्म को मार डाला, 'he slew *Rukm* in sight of all'; मेरे गये का सोग, 'grief at my departure'; मेरा कहा मानिये, 'obey my word'; सूरज डूबते समय, 'at the time of sunset'; उस के पूछे तें क्या प्रयोजन, 'what is the use of having asked him ?'.

a. As substantives, these participles are often construed with a preposition; as, युद्ध बिन किये, 'without having fought'; बिन मेरे गये नहीं खुलेगा, 'it will not be disclosed without my having gone (there)'.

b. The substantive use of these participles is also common in poetry. Thus, सुकृत जाय अस कहत तुम्हारे, 'may your merit perish, for your speaking thus'; रहत न प्रभु चित चूक किये की, 'the defects of (our) work remain not in the mind of the Lord'; देह धरे कर यह फल, 'this is the fruit of having assumed a body'. So is to be explained a common idiom of the imperfect participle with the verb बनना, 'to be made'; thus, भरतमुख बनै न उत्तर देत, *lit.*, 'from the mouth of *Bharat* no reply is made', *i.e.*, '*Bharat* could frame no reply'.

Rem. In many cases it is impossible to distinguish this substantive use of the participle from the participle absolute. Thus, in the following, *muyai* may be explained in either way: *muyai karai ká sudhá taḷágá*, 'when dead' (or 'to a dead man') 'what avails a lake of nectar ?'.

The Conjunctive Participle.

597. The chief uses of the *Conjunctive* participle may be classified as follows.

(1) It is used to denote an action as merely *preliminary* or *introductory* to the action of the leading verb.

a. As thus employed it is very commonly used where English would have the copulative conjunction. It is, indeed, always

idiomatically preferred to the conjunction, except when the two clauses are distinctly of co-ordinate importance. Thus we say, पाठशाला को जाकर पढ़ा करता है, 'he goes to school and reads', because the first verb is merely preliminary to the action of the second. But, again, we must use the conjunction in the following: वह पढ़ता और लिखता है, 'he reads and writes'; because the two actions are co-ordinate. Other examples of the preliminary use of the participle are as follows: वहां जाकर उस से कहो, 'go and tell him', *lit.*, 'having gone, tell him'; कोई भोजन बनाय जिमाय, 'one would prepare food and give him to eat'; शीला उठाय तो देखे, 'lifting up the stone he then sees—'; चित्ररेखा से ऐसा कह ऊषा बैठा, 'having spoken thus to *Chitrarekhá*, *Úshá* sat down'.

a. In rendering such English phrases as 'go and see', 'did you go and call him', where the leading verb is preceded by the verb 'to go', Hindí idiom often reverses the English. Thus, 'go and see', is देखि आइयो, *lit.*, 'having seen, come'; वह ब्राह्मण को बुलाय आया, 'he has gone and called a Brahman', *lit.*, 'has come, having called a Brahman'.

Rem. In this idiom, the participle formed with the affix *i* or *y*, is commonly preferred to that with the affix *kar* or *ke*.

b. It is well to note here the distinction between the conjunctive participle, and the perfect and imperfect participles absolute. The conjunctive participle represents the action without any reference to its progress; the two participles absolute add each their own characteristic idea, denoting the action as in progress or completed. Thus, *wah kapṛe pahinke báhar áyá*, is 'having dressed he came out'; *kapṛe pahine báhar áyá*, is 'he came out dressed'; and *kapṛe pahinte báhar áyá*, 'he came out dressing', *i.e.*, 'in the act of dressing'. But English idiom is often incapable of expressing the distinction between the conjunctive participle and the perfect participle absolute; and, as remarked § 596 (2) *c*, in old Hindí, the perfect participle often takes the place of the conjunctive.

(2) By a natural transition, the conjunctive participle, from denoting simple antecedence, comes also to express the *cause* of the action of the leading verb.

Examples:—बानासुर अति भय खाय भाग गया, '*Bánásur*, greatly fearing, fled away'; नगर को जलता देख सब यदुवंसी भय खाय पुकारे, 'seeing the city burning, all the family of *Yadu* cried out with fear'.

a. It should be observed, that although the causal relation may thus be expressed by the conjunctive participle, yet when it is intended to give prominence to the causal relation, it is expressed

by some tense of the verb in a subordinate clause. Thus, without such emphasis, we may say, यह मनुष्य अति अपवित्र हो नष्ट हो जायगा, 'this man, being very unholy, will perish'; but if we wish to make the cause more prominent, we must say, यह मनुष्य जो अति अपवित्र है यह नष्ट हो जायगा, 'since this man is very unholy, etc.'; or, again, यह मनुष्य नष्ट हो जायगा, क्योंकि अति अपवित्र है, 'this man will perish, because he is very unholy'.

(3) The conjunctive participle may also denote the *means* by which an action is effected.

Thus, कलिन्दी ने हरि को पांव दाब जगाया, '*Kalindí* awaked *Hari* by pressing his feet'.

(4) It sometimes has a *concessive* force.

a. This is especially the case with the conjunctive participle होकर, etc., of होना, 'to be'; thus, तिस को देख सुन बड़े बड़े मुनीश होकर उठे, 'hearing and seeing him, great and mighty sages though they were, they arose'; ऐसे सूर हो स्त्री पर शस्त्र करो, 'being such a brave, do you raise a weapon against a woman!'.

(5) It is constantly used to express various circumstances accompanying the action of the leading verb.

a. In this *modal* sense, it may often be best rendered into English by an adverb of manner, or by some equivalent phrase. Examples are as follows: उस ने हंसकर कहा, 'he laughingly said'; चित दे सुनो, 'listen attentively!', *lit.*, 'giving attention, hear!'; वह क्रोध कर बोल उठा, 'he spoke up angrily'; तुम ने महा अधर्म्म जानकै कियौ, 'you have knowingly committed a great wrong'.

b. Under this specification may be noted various idiomatic uses of करके, etc., conjunctive participle of करना, 'to do' or 'make'. Thus, वे दोनों ब्राह्मण मेरी मेरी कर झगड़ने लगे, 'those two Brahmans, crying Mine! Mine! began to quarrel'; आत्मा अपने को उन के साथ एक करके समझता है, 'the soul regards itself as one with these'; तुम हरि को पुत्र कर मत जानो, 'do not regard *Hari* as a son'. कर or करके is thus often added to nouns, when it gives them an adverbial force; as, वह अति मान सन्मान कर बोले, 'he, with the greatest respect and deference, said', or 'most respectfully said'. Similarly, it is added to some pronominals; as, रात की बात सब कर सुनाती हूं, 'I am going to tell you in full the affair of the night'.

c. The conjunctive participle of होना, 'to be', is sometimes equivalent to 'as', in such phrases as the following: मैं ब्रह्मा हो बनाता हूं विष्णु

हौं पालता हूं, शिव हौं संहारता हूं, 'as *Brahmá*, I create, as *Vishnu*, preserve, as *Shiv*, destroy'.

(6) The conjunctive participle बढ़कर, is sometime used as an *adjective*; thus, इस से बढ़कर नहीं है, 'there is none superior to this'.

(7) Occasionally, certain conjunctive participles have a *prepositional* force. Thus, *e.g.*, वह गांव इस से थोड़ा आगे बढ़के है, 'that village is a little beyond this'; वह पुरवा सड़क से कुछ हटके है, 'that hamlet is somewhat off the road'; इस को छोड़के और कोई नहीं, 'there is no other besides this'; जिस जिस देश में हो प्रभु जाते थे, 'through whatever country the lord was passing'; वह गाय रुपये से नहीं दी जाती है, 'that cow is not given for money'; उस ने पियाला भरके दिया, 'he gave him a cupful'.

a. The conjunctive participle कर or करके, of करना, 'to make', is especially common in this prepositional sense; as, बल करि हीन, 'deprived of strength'; जिस करके, (§548,) 'through which', etc. Very idiomatic is the use of करके in the following: एक पांच तत्व करके मृत्यु है, '(there) is one death, pertaining to the five elements'; *i.e.*, 'there is one death, of the body'.*

b. The conjunctive participle मिलके, 'having met', must sometimes be rendered 'with' or 'together'. Thus, ज्ञान ध्यान मिलकै बिसरायौ, 'he caused them to forget both knowledge and contemplation'; दोनों मिलके गये, 'both went together'.

598. Ordinarily, as in most of the above examples, the conjunctive participle refers to the subject of the leading verb, or, in the passive construction of the perfect tenses, (§ 332,) to the agent. But sometimes it may refer, instead, to the subject of discourse. Thus, राणी को कुछ सोच समझकर धीरज आया, 'the queen, somewhat reflecting and understanding, became composed'. This is especially frequent in poetry; as, बंधु निधन सुन उपजा क्रोधा, 'hearing of the death of his brother, (his) wrath arose'. In the story of *Dharm Singh*, (in *Gutaká*,) the conjunctive participle once refers to the agent of a verb in the passive conjugation; thus, मारके तू निकाला गया, 'thou wast cast out by beating'. This idiom is often heard in the colloquial.

599. There is no difference in meaning between the different forms of the conjunctive participle. The forms in *kar* and *ke* are the most modern, and are

* The Hindoos believe the body to be composed of the five elements, *viz.*, 'earth', 'fire', 'air', 'ether' and 'water'; and suppose death to consist in the dissolution of these elements.

preferably employed in modern standard Hindí. But in a long succession of participles, where the repetition would be disagreeable, the root-form is often preferred. When two participles of similar meaning follow each other with no word intervening, *kar* or *ke* can be used only after the last; as, *ján bújh kar*, 'knowing'; *soch samajhkar*, 'reflecting and understanding'; *khá píkar*, 'eating and drinking'. So also when the participle immediately precedes the leading verb, as in certain *quasi* compounds, §351, the root-form is usually employed; as, *wah uṭh dháyá*, 'he arose and ran'; *káshí ho áyá hai*, he has come by way of Benares'.

600. By means of conjunctive participles, a sentence may be idiomatically sustained to a great length, without any danger of obscurity; thus, वहां से उठ उग्रसेन के पास जाय सब समाचार सुनाय उन से विदा हो बाहर आय बरात को सब समा मंगवाय मंगवाय इकट्ठी करने लगे, 'rising thence, going to *Ugrasen*, and telling all the news, taking leave of him and going out, they began, sending hither and thither, to gather all the supplies for the marriage procession'.

The Noun of Agency.

601. After the verbal Noun of Agency in वाला or हारा, the object of the action is regularly put in the genitive.

Examples:—ऐसे काम का करनेवाला, 'the doer of such a deed'; पापी लोगों का तारनहारा, 'the savior of sinners'.

a. In many cases, the genitive postposition is omitted from the object of the verbal noun, and it therefore appears in the nominative form of the accusative; as, प्रेम करनेवाला, 'one who exercises love'; प्रजा को दुख देनेवाला, 'a troubler of the people'; वह गीत गानेवाला है, 'he is a singer of hymns'.

Rem. Native grammarians deny that in such phrases as the above, the noun is to be regarded as an accusative. They say that there is *samása*, 'union', of the noun and verb; so that the object of the verbal action and the noun of agency, are to be regarded as forming a genitively dependent compound.

602. As the predicate of a sentence after the substantive verb, the noun of agency is often nearly equivalent to a future participle. Thus, वह यहां से जानेवाला है, 'he is about to go from here'.

Of the Tenses.

603. As already shown, (§§ 315, 316,) the tenses of the

Hindí verb are properly distributed under three heads, as follows: (1) the tenses denoting *future* action; (2) those denoting action as *imperfect* or *incomplete*; (3) those denoting action as *perfect* or *completed*. For a brief statement of the distinction between the several tenses of each group, the student may refer to §§ 316, 323.....328. The statements made in those paragraphs, it is hoped, will be justified by the illustrations of the use of the several tenses which will be found in the following sections. We begin with the tenses of the *future*.

The Contingent Future.

604. The Contingent future, in modern standard Hindí, denotes a future action as conditioned or contingent. We may specify the following cases.

(1) It is used, in simple sentences, to express a *possibility*.

Thus, कोई कहे, 'some one may say'; तुम सहित गिरि तें गिरौं, 'with you I could drop from a mountain'.

(2) It is therefore used in the *protasis* of conditional clauses, when the condition is not regarded as an objective reality, but only as a *possibility*. And similarly it is employed, in the *apodosis* of conditional clauses, whenever the conclusion is only affirmed as *possible*.

Thus, in the *protasis*, we have, जो तुम उस को एक बेर देखो तो फिर ऐसी न कहोगी, 'if you once see her, then you will not again say such a (thing)'; and, in both *protasis* and *apodosis*, इसी के समान बर मिले तो दें, '(if) a husband be found (who is) her equal, then we may give (her)'.

(3) Similarly the contingent future is required in *relative* clauses implying a condition, when the condition is merely supposed to exist.

Thus, मन क्रम वचन कपट तजि जो कर भूसुरसेव, 'whoever, abandoning deceit, in heart, deed, and word, serves the lords of the earth (*i.e.*, Brahmans)'.

(4) Hence, again, it is used (*a*) in all *final* clauses denoting *purpose*, and (*b*) in all clauses denoting the *result* of an action, when that result is regarded not as a reality, but merely as a future possibility.

Thus, under (*a*), इस बात की चर्चा हम ने इस लिये की है कि...उस का शंका दूर हो जाय, 'I have mentioned this thing that...his doubt may be removed'; and, under (*b*), मुझे ऐसे बली कीजे कि कोई मुझे न जीत सके, 'make me so powerful that no one may be able to overcome me'; ऐसे उपाय करो जिस से वह राजर्षि फिर मिले, 'contrive some plan by which I, may again meet that royal sage'.

(5) It may express *liberty*.

Thus, आज्ञा हो तो हम घर जांय, 'if permission be given, then we may go home'; मार तो डालूं, 'I might, indeed, kill (her)': and in questions; as, मैं जाऊं, 'may I go'; हम यहां रहें, 'may we remain here?'.

(6) It must be used in all interrogative phrases relating to the future, which imply *uncertainty* or *perplexity*.

Thus, हम इस लड़की को किस को दें, 'to whom shall we give this girl?'; हम क्या करें, 'what shall we do?'.

(7) It must be used to denote a future action or event when the time of its occurrence or continuance is regarded as *indefinite*.

Examples:—जब यह ध्वजा आप से गिरे तब मेरे पास आइयो, 'whenever this banner shall fall of itself, then come to me'; जब हम पुकारें तब उत्तर दो, 'when we call, then answer (us)'; जब तक मैं यहां रहूं, 'so long as I remain here'.

(8) It is also sometimes used to express an *intention*.

Examples:—जो मैं आज आप से न मिलूं तो आग में जल मरूं, 'if I be not united with you to-day, then I will burn myself to death'; जो हम हारें तो तुम्हारे दास होकर रहें, 'if I am beaten, then I will remain with you as a slave'; मैं तुझे क्यों मारूं, 'why should I kill thee?'.

(9) It is used to express a *wish*.

Examples:—किसी दिन मैं आप अपने को न भूल जाऊं, 'may I not some day forget my own self'; पावउं मैं तिन्ह करि गति घोरा, 'may I obtain their fearful fate'; मोहि संकर देऊ, 'may *Shankar* (*i.e.*, *Shiv*) give me'.

(10) It is used in *comparisons*, denoting that with which

the comparison is made, not as an objective reality, but merely as a supposed case.

Examples :—बलदेव जी का क्रोध यों बढ़ा, जैसे पून्यो को समुद्र की तुरंग चढ़े, 'the wrath of *Baldev* swelled, as will swell the tide of the sea at full moon'; यों चीर डाला कि जैसे कोई दातन चीर डाले, 'he split him, as one might split a tooth-stick'.

(11) It may express a *concession*.

Examples :—स्त्री अपने पति से जितना कष्ट पावे, 'however much hardship a woman may experience from her husband'; कवि न होऊं न चतुर कहाऊं. '(though) I be not a poet, nor be called clever'.

(12) It is employed to express *propriety* or *duty*; and after clauses expressing 'fitness', 'unfitness', etc.

Examples :—फिर उस को यह भी दिखावे, 'again, it should show him this also'; तुम को कब योग्य है कि वन में बसो, 'when (*i.e.*, how) is it befitting you that you should live in the wilderness?'.

(13) It is sometimes used, in the 2nd singular, for the *imperative*.

Examples :—तू हमारे चरन मत परसे, 'do not thou touch our feet'; मो सों कपट करै जिन पियारी, 'do not deceive me, beloved!'.

605. It is important to observe that the accurate discrimination which has appropriated the Contingent Future exclusively to the indication of *contingent* futurition, belongs only to the most modern development of the language. In old Hindí, as, *e.g.*, in the *Rámáyan*, the forms denote not only contingency, but also the certain futurition of an action, and even, as previously remarked, an action in the present. The proverbs of the language afford abundant illustration of the use of this tense in its original character, (§459,) as a present. Thus, *e.g.*, *háth ko háth pahcháne*, 'the hand knows the hand'. Other illustrations will be found in the section on the syntax of the Present Imperfect.

The Imperative.

606. The imperative needs little illustration. We may observe,

(1) It is the only tense ordinarily admissible in command and prohibition.

N.B. The future cannot be substituted for the imperative. 'Thou shalt not steal', in Hindí is *tú chorí na kar*; *chorí na karegá*, would be 'wilt not steal'.

(2) In prohibition, न or मत may often be indifferently

used. But when the phrase consists only of the imperative and the negative, मत is preferred to न; thus, मत जाओ, 'do not go'; मत दौड़ियो, 'do not run'. नहीं, as containing the present of the substantive verb, (§372,) cannot be used with the imperative.

(3) The use of the singular and plural forms of the imperative is determined by the pronominal form which is used. (§§ 578, *a*, 580.)

(4) To the 1st and 3rd persons of the imperative are to be assigned all hortatory phrases.

a. But it is to be noted that whenever the English 'let', means to 'allow' or 'permit', not the imperative, but the permissive compound must be used. Thus, 'let us go', in the hortatory sense is हम जांय; but if it mean, 'permit us to go', we must render the phrase, हम को जाने दो.

b. Further examples of the use of the imperative are as follows: शकुन्तला से भी पूछ, 'ask (thou) *Shakuntalá* also'; तुम तो यादवों को मारो, 'do you then destroy the *Yádavs*'; हम भी बैठें, 'let us too sit down'; चलो बानासुर से जाय कहें, 'come, let us go and tell *Bánásur*'; तेरे मन को दुख परिहरौं, 'let me remove the sorrow of thy heart'. Poetic examples are;—पावक महं करहु निवासू, 'make your abode in the fire'; सेा जानब सतसंग प्रभाऊ, 'know, (that it was) in virtue of good association'; ताहि बोइ तू फूल, 'sow thou for him flowers'.

The Respectful forms of the Imperative.

607. Of the two Respectful forms of the imperative, in यो and ये, the latter is the more respectful. The form in यो is properly used only to equals and inferiors; that in ये, to equals and superiors, but never to inferiors. The less frequent form in येगा does not differ from that in ये.

Thus, in the *Prem Ságar*, *Satrajít* says to his wife, तू किसू के सोंहों मत कहियो, 'do not mention (it) before any one'; and *Krishṇa* to his companions, तुम दस दिन तक यहां रहियो, 'remain here for ten days'; and the Sun-god to *Satrajít*, इस को मेरे समान जानियो, 'regard this (person) as equal to me'. But the cowherds say to *Krishṇa*, इस महा भयावनी गुफा में आप भी न जाइये, 'into this great (and) dreadful cave neither let your honor enter'; again, to *Krishṇa*, मुझे दास समझकर कृपा रखियेगा, 'regarding me as your servant be pleased to have mercy';

करिय न संसय अस उर आनी, 'raising such questions in your heart, cherish no doubt'.

a. In the following, the respectful form is used in the 1st plural, in a hortative sense: देखिय कपि कहां कर आही, 'let us' (or 'me') 'see the monkey, of what place he is'.

608. Forms outwardly identical with these respectful forms, are often used, especially in poetry, for the contingent future, and even for the present. Thus, जो मर जाइये तो संसार के दुख से छूटिये, 'if one die, then he is released from the sorrow of the world'; वायस पालिय अति अनुरागा, '(though) one bring up a crow with extreme affection'; जाइय बिनु बोलेहु न संदेहा, 'though you should go even without having been called, there is no danger'.

a. In the following, the form in ए is used in the 1st singular of the contingent future; as, इस लिये मैं आया हूं कि अपने भाइयों को ले जाय माता को दीजे, 'I have come here for this (purpose) that I may take away my brothers, and give (them) to (my) mother'.

b. In the following, the form in येगा is used for the absolute future; जद आप कोपियेगा तधी भाग जांयगे, 'when your honor shall please to be angry, then at once they will flee away'.

609. The explanation of the use of these forms in *ya*, *ye*, etc., in these various tenses, is to be found in their derivation from the Prákrit affix *jja*, which in Prákrit appears not only in the imperative, but was also added to the root to form a present and future. (Vid. §§ 459, *Rem.* 2, 462.) It is not therefore correct to say, as many do, that these respectful forms of the imperative and absolute future are used for the present and future.

610. In many cases, again, these forms in इये and इय must be interpreted as the remainder of the old Prákrit passive conjugation formed with the suffix *ijja*, (§ 467,) now almost obsolete. Thus, in particular, I would interpret the common idiom with चाहिये, expressive of 'duty' or 'obligation'; as, हमें वहां जाना चाहिये. Here जाना, (sometimes जाया,) is evidently the nominative to चाहिये, and we may render, *lit.*, 'with respect to us, to go there is' (or 'should be,) desired'. In the following examples also, these forms in य should be explained as passives: न जानिये यह क्योंकर जिया, *lit.*, 'it is not known how this (man) lived'; हमें जो जो वस्तु चाहिये, 'whatever things we ought to have'; *lit.*, 'whatever things should be desired for us'; बया सो लुनिय, लहिय जो दीन्हा, 'that is reaped which was sown, that is received which was given'; सुधा सराहिय अमरता, गरल सराहिय मीच, 'ambrosia is praised by Immortality, poison is praised by Death'.

The Absolute Future.

611. As remarked in § 316, in the absolute future a future action or state of being is either (1) affirmed, or (2) assumed as a *certainty*.

Examples: (1) ऐसा वर घर और कहीं न मिलेगा, 'such a husband (and) house will not be found elsewhere'; मैं कल आऊंगा, 'I will come to-morrow'; अब हुं या कौं मारिहौं, 'I will kill this (snake) immediately'; भली भांति पछताव पिताहू, 'you, (my) father, will thoroughly repent (of this)'; हंसो करैहहु पर पुर जाई, 'you will cause a laugh, going to a strange city'; अब क्यों जीवहिंगे, 'now how will we live'; जहां तुम जावगे, तहां हम हूं जाहिंगे, 'where you go, there I will go': (2) जो कृष्ण को देंगे, तो लोग कहेंगे, 'if we shall give (her) to *Krishṇa*, then people will say—'; ये भाट अब न पावेंगे, तो अपकीर्ति करेंगे, 'if these bards shall receive nothing, then they will give us a bad name'.

612. The future of the substantive verb is often very idiomatically used, both alone and as an auxiliary, to denote what is *presumed* to be true.

Thus, पिता कन्व को ये तुझ से भी अधिक पियारे होंगे, 'to (our) father *Kanva*, these are doubtless dearer than even thou (art)'.

a. The future 3rd singular, होगा, is thus often used alone, in answers, as equivalent to the adverb 'probably'. Thus, क्या यह नगर बहुत पुराना है? होगा, 'is this town very old? Probably'.

613. Occasionally in the *Rámáyaṇ*, the future in हौं, हहि, etc., has an optative sense. Thus, होइहहु संतत पियहि पियारी, 'may you ever be dear to (your) husband'; मो से सठ पर करिहहिं दाया, 'may (the prince of *Raghu*) be gracious to a wretch like me'.

Tenses of the Imperfect Participle.

614. The characteristic common to all the tenses of the Imperfect Participle, is the indication of an action, under various modifications of mode and time, as *unfinished* or *incomplete*. We consider, first,

The Indefinite Imperfect.

615. This tense, primarily, denotes an incomplete action,

without necessary reference to any time. It may therefore refer to the past, present, or future. It is moreover employed both in an indicative and a contingent sense.

(1) It is frequently used to denote an action in *past* time as *repeatedly* occurring.

Examples:—जब कभी घात पा जाते उस को बिना छेड़े न छोड़ते, 'whenever they would find an opportunity, they would never let him go without having insulted him'; कोई उस के राज भर में भूखा न सोता, 'no one in his whole kingdom would sleep hungry'.

(2) It is also occasionally used to denote a *single* action in past time, in such sentences as the following:—

अर्जुन को क्या सामर्थ थी जो हमारी बहन को ले जाता, 'what was *Arjun's* power that he should carry off our sister?'.

(3) It is sometimes used to denote an action incomplete at the *present* time.

a. In such cases it will very commonly be found that the time is determined as present, by an auxiliary verb, or by some adverb in the context. Thus, हम यही तुम से मांगने आए हैं, और कुछ नहीं मांगते, 'I have come to ask just this from you; I ask nothing else'.

b. It is also used for the present in other cases, when no special stress is laid upon the time; as, मैं नहीं जानता कि जब वह पूछेगा तुम क्या उत्तर देओगे, 'I know not, when he shall inquire, what answer you will give'; मुझ से कुछ नहीं हो सकता, 'nothing can be (done) by me'. This usage is especially common in the *Rámáyan*, where the auxiliary is rare; thus, बहु विधि करति विलाप जानकी, 'in many a way, *Jánakí* laments'.

(4) It is often used in statements of *general application*, in which no limitation to any time is intended.

Examples:—चांद बिन यामिनी सोभा नहीं पाती, 'without the moon, the night has no beauty'; होनेहार कहीं नहीं रुकती, 'that which is to be is never hindered'; कोई नहीं जानता इस का भेव, 'the nature of this (person) no one knows'.

(5) It is used very commonly in the *protasis* and *apodosis* of conditional clauses. As thus employed, it refers to past time, and in the *protasis* denotes the non-fulfilment of the condition; in the *apodosis*, it states what would have been, had the condition been fulfilled.

Examples:—जो मैं उस का नांव गांव ही जानता, तो मैं कुछ उपाय करता, 'had I known even his name and village, then I would have devised some plan'; नहीं तो एक भी जीता न रहता, 'else, not even one would have remained alive'.

616. It may be doubted whether in this sense of a past conditional, this tense is really identical in origin with the exactly similar forms which have an indicative sense. The actual existence of an *inflected* past conditional, derived from the imperfect participle, in the eastern Hindí dialects, suggests the opinion that we have here in reality two tenses, the one indicative, consisting merely of the imperfect participle; the other, a contingent, being an inflected derivative from the imperfect participle; which two tenses, through the processes of phonetic decay, have been reduced in modern High Hindí to one identical form.

617. The inflected past contingent of the *Rámáyaṇ* has already been noted (§ 427). One or two illustrations will illustrate its perfect identity in meaning with the indefinite imperfect in the contingent construction. बूढ़ भयउं न तो करतेउं कछुक सहाय तुम्हार, 'I have become old, else I would render you some assistance'; जौं जनत्यों बन बंधु बिछोहू पिता बचन मनत्यों नहिं ओहू, 'if I had known of this bereavement of my brother in the wilderness, I would not have obeyed that word of (my) father'; नाहिंत....लै जातेउं सीतहि बरजोरे, 'else, I would have taken away *Sita* by force'.

The Present Imperfect.

618. This tense denotes, primarily and fundamentally, (1) an action in progress, or a state as existing at the present time.

Examples:—तुम तपस्वी की कन्या को चाहते हो, 'you desire the hermit's daughter'; तू क्यूं डरता है, 'why dost thou fear?'; मोरि करत हहिं निन्दा, 'they mock me'.

a. Hence it also denotes *habitual* or *repeated* action continued up to the present time.

Examples:—ये दोनों....जहां जाते हैं, तहां हीं उत्पात मचाते हैं, 'where these two go, there they stir up mischief'; निराकार ब्रह्म की स्तुति वेद किस भांति करते हैं, 'in what way the *Veds* extol the formless *Brahm*'; निसिदिन देव जपत हहु जेही, 'whom, O deity, you invoke night and day'.

b. It is used, like the indefinite imperfect, to express *general truths*, but commonly with special application to the present time.

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Examples:—जो नर तीरथ ... करता है सो ... परमगति पाता है, 'the man who performs a pilgrimage, obtains supreme felicity'; जो कर्म में लिखा है सोई होता है, 'what is written in fate, that very (thing) comes to pass'.

c. Hence the use of this tense in comparisons, when that with which the comparison is made, is represented as a common occurrence. Thus, वह सारे फल जैसे आस्मान से ओले गिरते हैं, धरती पर गिर पड़े, 'all those fruits fell on the ground, as falls the hail from heaven'; जैसे सूरज का तेज मेंह बरसाकर सुखकारी होता है, 'as the heat of the sun, causing it to rain, becomes a source of pleasure'.

(2) The present imperfect is used for the *future*, to denote that future as *imminent*.

Examples:—मैं गुफा में जाता हूं, 'I am going into the cave'; मैं तुझे अभी मारता हूँ, 'I will kill thee immediately'; इस मणि के ढूंढने को जाते हैं, 'I (*plur.* for *sing.*) am going to seek for the jewel'. This idiom represents a future action, as it were, already begun.

(3) It is also used of *past* time,

a. In vivacious narration, as a *historical present*, when the narrator mentally transfers himself to a past time.

Examples:—मारू बाजते हैं कड़खैत कड़खा गाते हैं, 'the drums are beating, the bards are singing their war-songs'. This is especially the case with the idiomatic phrase क्या देखता हूं, etc.; as, ऊषा क्या देखती है कि चहुं ओर बिजली चमकने लगी, 'what does *Ushá* see, but that on every side the lightning has begun to flash'.

b. When an action begun in the past, is regarded as continuing at the present time.

Examples:—जिस दिन से मांगी उसी दिन से मैं दुख उठाती हूं, 'from the very day I asked (it), I have suffered pain'; मैं कई दिन से देखता हूं, 'for some days I am noticing, etc.'.

c. It is also used for a past action, when that action has been just *interrupted*, and is therefore really an action *unfinished* in the present.

Thus, in the *Prem Ságar*, *Shatdhanvá's* speech is interrupted by *Akrúr*, who replies, तू बड़ा मूर्ख है जो हम से ऐसी बात कहता है, 'thou art a great fool, to say (*lit.*, who sayest) such a thing to me'. Similarly we may explain *Akrúr's* words to *Shatdhanva*; क्या हम तेरी जाति पांति पूछते हैं, 'are we inquiring thy caste (and) rank?'.

619. The use of the inflected present corresponds with that of the analytic present as above explained. In illustration we may add to the examples of this tense previously given, (§§ 386, 402, *a*, 424,) the following.

(1) Examples of the *actual* present; सकौं तोरि अरि अमरहु मारी, 'I can kill thy enemy, even (though he be) immortal'; केहि आराधहु का तुम चहहु, 'whom are you worshipping? what do you wish?': (2) of the *habitual* present; जासु भजन बिनु जरनि न जाहीं, 'without whose worship, passion departs not'; संतत संत प्रसंसहिं तेही, 'the good ever extol that man'; ये मुरली बजावे वे सींगी, 'this one plays the flute, the other, the horn': (3) of the *imminent* present; बरनौं रघुवर बिमल जस, 'I will set forth the spotless fame of the chief of *Raghu*'; (4) of the *historical* present; देखि शिवहि सुरत्रय मुसुकाहीं, 'seeing *Shiv*, the divine Triad smile'; गये भवन पूछहिं पितुमाता, 'having gone home, they ask their parents'.

a. Very often in the inflected present the habitual and historical sense are combined. Thus, कोई मुख धुलावै कोई जिमावै, one would wash (his) face, another would feed (him)'; बिन्हीं का गुण गाया करे, 'she would often sing his praise'.

b. In the following this tense is used for the *presumptive imperfect* (§ 327): जानहिं सानुज रामहिं मारी, *lit.*, 'he is probably thinking (thus), Having killed *Rám* with his younger brother (I will rule)'; where modern High Hindí would have जानते होंगे for जानहिं. (*Rám. Ay.*)

c. In the following, the same form occurs twice in the same line, once as an absolute future, once as a present: जे देखहिं देखहिं जिन्ह देखे, 'who shall see, do see, or have seen'. (*Rám. Ay.*)

620. Similar also is the use of the western inflected present, (§ 386, *a*,) which occurs not infrequently in the *Prem Ságar*. Thus, तू हमें नहीं जानतो, मैं पहचानू हूं, 'you do not know me, (but) I recognize you'; एक दुख मुझे जब न तब साले है, 'one sorrow pierces me now and then'; तहां कुछ न कुछ उपद्रव मचावें हैं, 'they excite some violent act or other'.

The Past Imperfect.

621. This tense is commonly used, (1) to denote an action as in progress at a certain definite past time.

Examples:—मैं श्री महादेव के पास पढ़ता था, 'I was reading with *Shrí Mahádev*; ठौर ठौर दुंदुभी बाजते थे, 'in every place drums were beating'; एक नारी रोवति ही, 'a woman was crying'.

(2) This tense is also sometimes used to denote an action as *repeatedly* occurring during a certain period of past time.

Examples:—जिस नगर में जाते थे तहां के राजा अति शिष्टाचार कर उन्हें ले जाते थे, 'into whatever city they were entering, the king of that place would with extreme courtesy convey them (on their way)'; जितने अस्त्र शस्त्र चलाते थे, एक भी न लगता था, 'of all the weapons and missiles they were hurling, not even one would hit'.

The Contingent Imperfect.

622. This tense denotes the action of a verb as in progress, not actually, but *possibly* and *contingently*.

Thus, कदाचित कोई मन में कहता हो, 'perchance some one may be saying in his mind'.

a. It is used in *comparisons*, when the comparison is made, not with an actual event, but with a supposed case.

Examples:—तीनों ऐसे चले कि जैसे तीनों काल देह धरि जाते होंय, 'the three walked as though the three Times (*i.e.*, Past, Present, Future,) were walking incarnate'; ऐसा शब्द हो रहा था कि जैसे मेघ गरजता हो, 'there was a continuous sound as if it were thundering'.

The Presumptive Imperfect.

623. This tense differs from the preceding, much as the absolute future differs from the contingent future; *i.e.*, whereas the contingent imperfect represents the action of the verb as *possibly* in progress, the presumptive imperfect represents it as *probably* in progress (§ 327). The absolute future of the auxiliary, however, never denotes the action as an objective reality, but only as assumed to be so.

Thus, वे हमारे सुरत करते होंगे, 'they will be (*i.e.*, are probably) thinking of me'; ब्राह्मण तुम्हारे तुम्हारी बाट देखते होंगे, 'your Brahmans will be expecting you'.

The Negative Contingent Imperfect.

624. This extremely rare tense represents an action conditionally assumed to have been in progress at a certain past time; but invariably implies the negation of the condition. A single example will

suffice; जो तुम उस काल अपना काम करते होते, तो तुम मार न खाते, 'had you at that time been doing your work, you would not have got a beating'.

Tenses of the Perfect Participle.

625. The rules for the two constructions of the tenses of the perfect participle of transitive verbs, have been already given (§335), and need not be repeated here. The following examples will abundantly illustrate those rules.

(1) The following are examples of the *passive* construction, in which the verb agrees with the object of the action, in gender and number: नंद जसोदा ने बड़ा तप किया था, '*Nand* and *Jasodá* had performed a heavy penance', *lit.*, 'by *Nand-Jasodá* heavy penance was performed'; श्री कृष्ण ने बासुरी बजाई, '*Shrí Krishn* played the pipe'; उस ने सहस्र ब्राह्मण जिमाए, 'he fed a thousand Brahmans'; जसोदा ने रस्सियां मंगाईं, '*Jasodá* sent for ropes'.

a. In the case of pronouns the gender of the verb is of course determined by that of the noun to which the pronoun may refer. Thus, यह हम ने क्या किया, 'what is this we have done?' (*sc.* काम); and *Sítá* says (*Rám. S.*), कौहि अपराध नाथ हौं त्यागी, 'for what fault, (my) lord, am I deserted?'.

b. The verb मारना, when used with the instrument, idiomatically agrees, not with the object struck, but with the instrument of striking, and the object is put in the genitive. Thus, उस ने मेरी तलवार मारी, 'he struck me with a sword'; उस ने उस का थप्पड़ मारा, 'he boxed him', (*i.e.*, 'struck him with the palm of the hand').

(2) The following are examples of the *impersonal* construction, in which the verb is always put in the masculine singular, without reference to the gender or number of either the subject or object of the action: प्रभु ने जरासंध को छुड़वाय दिया, 'the lord caused *Jarásandh* to be released'; कंस ने बसुदेव देवकी को एक कोठरी में मूंद दिया, '*Kans* shut up *Basudev* and *Devakí* in one room'; मैं ने उस गाय को देखा, 'I saw that cow'; उस ने अपनी बेटियों को बुलाया, 'he called his daughters'.

a. The pronominal accusative plurals in ें, like those with को, whatever their gender may be, require the verb to be in the impersonal construction, in the masculine singular. Thus, उस ने इन्हें रखा, 'he has kept these'; उस ने उन्हें पकड़ बांधा, 'he caught and bound them'.

626. As remarked before, the perfect, even of transitive verbs, is often construed actively in the *Rámáyaṇ*. To the examples given in §434, the following may be added: तुम्ह देखे दयाल रघुराई, 'have you seen the gracious prince of *Raghu*?'.

a. The inflected perfect of the *Rámáyaṇ*, whether of intransitive or transitive verbs, is always used in the active construction. Besides the examples given in § 436, the following may be noted: जनमत काहे न मारेसि मोही, 'why didst thou not kill me at my birth?'; कहेन्हि करिय उतपात अरंभ, 'they (*i.e.*, the monkeys) said, Begin the destruction'; हरि आनेहु सीता जगदंबा, 'you have carried off *Sítá*, the mother of the world'. So in the modern colloquial of Alláhábád, etc., people say, तुम का कहिन,=H. H. तुम ने क्या कहा, 'what did you say?', etc., etc.

b. So also the perfect in न or ना (§ 439) is most commonly construed actively. But this termination is chiefly used in *quasi* causals with a neuter sense. Thus, उर आनंद अधिकान, 'joy swelled in his breast'; कपि सकल पराने, 'all the monkeys fled'; पाछिल पछिताना, 'afterward he repented'.

The Indefinite Perfect.

627. The *Indefinite Perfect* (1) simply indicates an action as completed, without reference to any definite time. It thus nearly corresponds to the Greek aorist.

Examples:—उस ने यह बात कही, 'he said this thing'; यह भेद किसी ने न पाया, 'no one discovered this secret'; अभय भई, 'she became free from fear'; सदा सुमन फल सहित सब द्रुम नव नाना जाति, 'various sorts of trees ever bent with flowers and fruits'.

(2) It may be used for the *present perfect*, when the time is evident from the context.

Examples:—ऐसे बली कौन यदुकुल में उपजे, 'who so powerful has arisen in the house of *Yadu*?'; तुम बहुत दिन जीते बचे, 'you have escaped alive for many a day'.

(3) Under similar conditions it is also used, where English idiom would demand the *pluperfect*.

Examples:—किसी ने न जाना कि वह किधर गये, 'no one knew whither he had gone'; जब असुरों की बहुत सी सेना कट गई, 'when much of the army of the demons had been destroyed'.

(4) It is occasionally used where we would use the *present*, in general statements, when these are referred to as a matter of past experience.

Examples:—जिस ने संसार में आय तुम्हारा नाम न लिया, तिस ने अमृत छोड़ विष पिया, 'whoever coming into the world takes not (*lit.*, did not take) your name, that person, leaving ambrosia, drinks (*lit.*, drank) poison'.

a. So also, when used for the present perfect, it must sometimes be rendered by the present in English; thus, मैं जान्यौ जिय कर निर्मान, 'measuring (you) in (my) mind, I know (that you are not Brahmans)'.

628. In the *Rámáyaṇ* and other archaic poetry, one tense constantly discharges all the functions of the different compound perfect tenses of modern prose Hindí. Thus, सती....जनमी जाई हिमाचल गेहा, '*Satí* has gone and been born in the house of *Himáchal*'. Other illustrations will be found in §§ 436, 626, *a.*

The Present Perfect.

629. The *Present perfect* represents the action of a verb as complete, with a reference to the present time.

Examples:—हम यही तुम से मांगने आए हैं, 'I have come to ask just this of you'; जब से मैं ने आप का नाम सुना है, 'since I have heard your honor's name'; तुम्हारे पिता ने....मूंद रखा है, '(whom) your father has kept shut up'.

a. It is thus often used where English idiom would require the *present*.

Thus, तुम निश्चिन्त क्यों बैठे हो, 'why are you seated unconcerned?'; बार बार में तोरन बंदनवार बंधी हैं, 'in each door wreaths and garlands are fastened'.

b. It is more rarely used where we would have expected the *past perfect*; as, in the *Prem Ságar*, किसी समय राजा हरिश्चंद्र बड़ा दानी हो गया है, 'once the Rájá *Harishchandra* had become (or became) very liberal'.

c. And in the following we would have expected the *indefinite perfect*: मुझे कल राजा के यहां से गाए मिली है, 'I got (the cow) yesterday from the Rájá's'.

Rem. In this case the action is regarded as effecting a result continuing to the present time; whence the use of the present auxiliary.

The Past Perfect.

630. The *Past Perfect* differs from the English pluperfect, in that the latter always refers to a certain definite point of past time, prior to which the action or event occurred; while this Hindí tense simply indicates that the action occurred prior to an interval of past time, which is *not*, necessarily, defined. The Hindí past perfect may therefore be employed whenever an interval of time, definite or indefinite, has elapsed since the completion of the action.

It is therefore often necessary to translate this tense by the English indefinite past tense. Thus, मैं तुम्हें सावधान करने आया था, 'I came to put you on your guard'; जिस समय यह जन्मा था, 'when this person was born'; वे वहां पहुंचे जहां सिंह ने प्रसेन को मार खाया था, 'they arrived where the lion had killed and eaten *Prasen*'; तुम तो अमर हे भए, (हे भए *poet.* = हुए थे,) 'you had, indeed, become immortal'.

The Contingent Perfect.

631. The *Contingent Perfect* represents a completed action as a mere *hypothesis* or assumption. Thus it may be used (1) in *conditional* clauses, denoting the condition not as a fact, but as a mere assumption.

Thus, जो नल ने कोई निर्दयता का काम भी किया हो, 'if *Nal* have committed some deed even of unkindness'.

(2) It may express *doubt*;

as, हंसी से न कही हो, 'may she not have spoken in jest?'.

(3) Or a *concession*;

as, जो जो कुछ उस ने रींधा होय, 'whatever he may have cooked'.

(4) It may describe a *past possibility*.

Thus, यदुकुल में ऐसो नहीं कोय, तजकै खेत जो भाग्यो होय, 'in the family of *Yadu* is no one who, fleeing, has left a (battle) field'.

(5) It is often used in *comparisons* referring to past time, when the comparison is made, not with an actual, but with a supposed case.

Thus, जैसे ... बरण बरण के घटा घिर आई होंय, 'as if clouds of various had gathered round'.

a. In the *Rámáyaṇ*, also, this tense occurs, but very rarely. Thus; जौ परिहास कीन्ह कछु होई, 'if he have ridiculed you in any thing'.

Of the Presumptive Perfect.

632. In the *Presumptive perfect* a completed action is assumed as an objective reality; *i.e.*, the action is denoted as a *probability*. It is thus often to be rendered by the aid of an English adverb.

Examples:—बालक का क्या गति हुई होगी, 'what must have been the state of the child!'; आप ने यह दोहा सुना होगा, 'your honor has doubtless heard this couplet'; नदी के प्रवाह से झुका होगा, 'it must have bent by the current of the river'.

The Negative Contingent Perfect.

633. The *Negative Contingent Perfect* is used only in the *protasis* and *apodosis* of conditional clauses. It always denotes an action or event as a past possibility which was not realized.

Examples:—जो तू एक बार भी जी से पुकारा होता तो तेरी वह पुकार तारों से पार पहुंची होती, 'if thou hadst even once called from the heart, then that cry of thine had reached beyond the stars'; अपनी लड़की अपने हाथ से न मारी होती, 'had I not killed my daughter with my own hand'. I have noted a single example in the *Rámáyaṇ* (*S. K.*); जौ न होति सीता सुधि पाई, 'if I had not obtained intelligence of *Sítá*'.

a. This tense differs from the Indefinite Imperfect in conditional clauses, only in that it denotes the action as finished; and it may thus often be a matter of indifference which tense is employed. But when the completion of the action is an essential element in the supposition, as in the second clause in the first of the above examples, then this perfect tense should be used in preference to the imperfect.

Of the Passive Conjugation.

634. The *Passive* conjugation is employed in Hindí chiefly in the following cases:—

(1) When the agent is either unknown, or is not to be definitely mentioned.

(2) It is elegantly used with a negative to express *impossibility*. The negative is regularly placed between the verb and the auxiliary.

Examples are, under (1),—इस का भेद कुछ जाना नहीं जाता, 'the secret of this is not known'; नतु मारे जैहैं सब राजा, 'else all the kings will be killed'; under (2),—उन का बल अब मुज से संभाला नहीं जाता, 'his strength cannot now be withstood by me'.

635. Even neuter verbs may be thus conjugated passively. Thus हम से आया नहीं जाता, 'I cannot come', *lit.*, 'it cannot be come by me'; राम कृपा विना आइ न जाए, 'without *Rám's* favor one cannot come'.

636. The agent with the passive voice is regularly put in the ablative, as in the above examples. But in the following from the *Ráj Níti*, the agent is put in the locative with पै=पर; मो पै चल्यो नहिं जाए, 'I am not able to walk'. Observe, that the case of the agent is *never* used with the passive conjugation.

637. When the same passive verb in successive co-ordinated sentences, is used in different tenses, the participle of the principal verb is properly used only with the first auxiliary. Thus, लोग मारे गए औ जाते हैं औ जांयगे, 'people have been, are, and will be killed'.

638. The place of the English passive is often idiomatically taken by the neuter verbs in Hindí. Thus, 'these fields are being irrigated', is idiomatically rendered ये खेत सिंच रहे हैं.

Rem. It will be remembered here, that many of these so-called neuter verbs are in reality corrupted Prákrit or Sanskrit passives (§167, *a.*)

639. The inflected passive forms found in archaic Hindí have been already illustrated (§§ 445, *a*, 610.) They are used under the same rules as the modern analytic passive.

Of Causal Verbs.

640. *Causal* verbs call for little special remark. True causals are regularly followed by two accusatives. Examples will be found in §534, *a*.

641. Sometimes the causal conveys the sense, not of causing an action, but (1), of allowing it to take place, or (2), of causing an action or state to continue.

Thus, नख केश बढ़ाये ... सब राजा खड़े हो विन्ती कर रहे थे, 'with nails and

hair allowed to grow, all the kings were standing and making supplication'; मारे मरिय जियाये जीजै, 'if he kill thee, die; if he save thee alive, live'.

Of Compound Verbs.

642. In the Syntax of *Compound* verbs, the following points are chiefly to be noted.

(1) In *Intensive* compound verbs, when the conjugated member is intransitive, the compound is always construed *actively* in the tenses of the perfect; whether the first member be transitive or intransitive.

Thus in the following examples, although the simple verb, as a transitive, is construed passively with the case of the agent in the tenses of the perfect, yet the compound forms given are construed actively:—उस ने रोटी खाई, 'he ate bread', but वह रोटी खा गया, 'he ate up the bread'; मैं ने उस को देखा, 'I saw it', but वह देख पड़ा, 'it appeared'; उस ने सुना, 'he heard', but वह सुन रहा है, 'he is listening'.

(2) On the other hand, in *Frequentative* and *Permissive* compounds, although the second conjugated member, when used alone, is always construed passively in the tenses of the perfect, yet in this combination it is always construed actively. The same remark applies to the following compounds, in which देना, लेना, or पाना, occur as the second element; *viz.*, चल देना, 'to go out', हो लेना, 'to follow', देख पाना, 'to get a sight'.

a. Also the following nominal verbs, denoting perception by the senses, although formed with the transitive देना, are always construed actively in all tenses; *viz.*, दिखाई देना, 'to appear'; सुनाई देना, 'to sound' (*intr.*); सुंघाई देना, 'to smell' (*intr.*); छुलाई देना, 'to be felt'. In like manner is construed बंधाई देना, 'to be bound'.

Examples:—वह फिरा किया, 'he was wont to go about'; मैं नहीं देखने पाया. 'I was not permitted to see'; वे चल दिये, 'they set out'; वह मेरे पीछे हो लिया, 'he followed after me'; कोई नहीं देख पाया, 'no one obtained a sight'; दो गांव दिखाई दिये, 'two villages appeared'; मुझे कुछ नहीं

सुनाई दिया, 'nothing was heard by me'; कोई फूल सुंघाई दिया, 'some flower emitted a perfume'; वह क्या मुझे कुलाई दिया, 'what was that which I felt?'.

(3) Some compounds govern a different case from the single verb. Thus we say, उस ने मुझ से कहा, 'he said to me', but मुझे कह दिया, 'he told me'.

(4) In standard Hindí literature, the verbs सकना and चुकना, are very rarely, if ever, used alone. But in the colloquial they are thus used in some parts of the country, especially when the action referred to may be readily understood. सकना, indeed, occurs alone in the *Rámáyaṇ*; as, *e.g.*, सकहु तो ... मेटहु कठिन कलेस, '(if) you are able, then ... remove this sore trouble'.

a. सकना is usually combined either with the root or the inflected infinitive in ने. But sometimes it is combined with the infinitive in ब, as in the following: राम चाप तोरब सक नाहीं, '*Rám* will not be able to break the bow'. (*Rám. Bál. K.*)

b. Although चुकना is only used in composition with another verb, a causal, चुकाना, 'to cause to finish', is formed from it, which is always used alone.

(5) The idiom of the desiderative compound with चाहिये, as denoting obligation or duty, has been already explained (§ 610).

643. In the colloquial, compound verbs are often themselves compounded. Examples of such colloquial expressions are as follows: साहिब लोग अभी चलने लग रहे, 'the gentlemen are just now in the act of starting'; नहीं सक जायगा, 'it will not be possible'; सब खाने लग गये, 'all have set to eating'.

Of Adverbs.

644. The use of many adverbs as substantives has been already explained (§ 496.) But the following additional particulars may be noted.

645. जब तक followed by a negative, is to be rendered 'until'; but, without the negative, 'as long as'.

Thus, जब तक मैं न आऊं, is 'until I come', but जब तक मैं रहूं, 'as long as I remain'; similarly, जौ लौं जियौं ... तौ लौं जनि कछ कहसि बहोरी, 'as long as I live, never say anything again'.

646. A relative adverb used as a substantive in the geni-

tive, is combined with the correlative to denote manner, place, etc., as unchanged; as, ज्यों का त्यों, 'in exactly the same way'; जहां का तहां, 'exactly in the same place'.

647. जहां तक is idiomatically used of *measure* or *extent* in such phrases as, जहां तक तुम से हो सके, 'as far as you may be able'. कहां तक idiomatically denotes a measure as indefinitely large. Thus, जो दान दिया मैं कहां तक कहूं, 'how can I fully tell the alms he gave?'. This idiom cannot be literally translated.

648. कहां (कहं), 'where', is idiomatically repeated in successive clauses to denote extreme disparity or incongruity.

Examples:—कहां ये बालक रूपनिधान कहां ये सबल मल्ल, 'what equality between these beautiful children and these powerful wrestlers?'; कहं कुंभज कहं सिंधु अपारा, 'what was the Jar-born' (*Agastya*, who drank the ocean!) 'in comparison with the boundless ocean?'.

649. The relative and correlative adverbs are conjoined to express *universality*.

Examples:—जहं तहं देखौं दोउ भाई, 'everywhere I see the two brothers'; जिधर तिधर नगरनिवासी लोग प्रभु के चरित्र बखानें, 'in every direction the inhabitants of the town are recounting the exploits of the Lord'.

650. कत,—though derived from the Sanskrit कुत्र (कत्र), 'where',—is commonly to be rendered, 'how', or 'why'; thus, जगतार कत हम गावों, 'Saviour of the world! how shall I sing'; केकयि कत जनमी जग मांझा, 'why was *Kekayi* born into the world?'.

651. The indefinite कहीं, 'somewhere', is used in comparisons to denote excess as indefinitely great; कहीं is also idiomatically used in expressions of doubt, as equivalent to the phrase 'by any chance'.

Examples:—वह घर इस से कहीं ऊंचा है, 'that house is ever so much higher than this'; कहीं वह कपटी अक्रूर तो न आया होय, 'surely by no chance can that deceitful *Akrúr* have come again!'.

a. For कहीं, कतहुं is used in the *Rámáyan*; as, कतहुं तम नहीं, 'nowhere is there darkness'.

652. इधर, उधर, 'hither', 'thither', as also the dialectic इत and उत, are often used in successive clauses to express a contrast.

Examples:—इधर तो अनिरुद्ध जी महाशोग करते थे उधर राजकन्या योग करने लगी, 'here, then, *Aniruddh Jí* was greatly grieving, and there the princess was devoting herself to austerities'; इत हित मित कूटैं उतहि विलोकै परम हुलासा, 'here he parts from friend and loved one, there he beholds supernal joy'.

653. For यूं, 'thus', the original Sanskrit इथं occurs in the *Rámáyaṇ*, with इदं, 'this'; as, इदमित्थम कहि न जाए, *lit.*, 'this (is) so—(it) cannot be said'; *i.e.*, 'it cannot be told just as it is'.

654. For क्यों with the negative, किन is often used in the *Rámáyaṇ* and in other poetry; as, कह लंकेस कहसि किन बाता, 'said the lord of *Lanká*, why dost thou not speak a word?'.

655. बरु, 'rather', 'sooner', I have only met with in poetry; thus, जियै मीन बरु बारि बिहीना, 'sooner might a fish live deprived of water'.

656. The particle कि is elegantly used for an adverb of time, denoting an action as coincident with another mentioned in the foregoing clause.

Examples:—मैं सपने में तुझे देख रहा था कि ... कोई मुझे उठाय यहां ले आया, 'in a dream I was gazing on thee, when some one, lifting me up, brought me here'; यह गाय रही कि शिव जी ने कहा, 'she was singing away, when *Shiv Jí* said'.

657. The particles अथ and इति have been already explained and illustrated (§ 500).

a. After a phrase or quotation, modern Hindí often uses ऐसा, where Sanskrit would have had इति. Thus, विना प्रयोजन क्या यह हुआ ऐसा जानने की इच्छा न करे, 'what has taken place,—without a motive let him not desire to know this'; मृत्यु ने हमारे केश को पकड़ा है, ऐसा समझ धर्म का आचरण करे, 'considering that death has seized our hair, let him practice virtue'. In both these sentences, ऐसा, like the Sanskrit इति, marks the preceding clause as quoted, as it were, from the lips or mind of the subject of the sentence.

658. The emphatic particle हि, as remarked § 505, may be variously translated. In addition to the illustrations there given, the following may be noted.

वह पथ का हारा थका तो था ही, 'he was indeed wearied and exhausted by the journey'; बालक बच रहा सकट ही टूट गया, 'the child was saved, only the cart was broken'; दुख सुख ही जानौं, 'I will regard sorrow as very joy'; ये सिद्धान्त क्या ही अद्भुत हैं, 'how very wonderful are these doctrines!'; मैं ने तुम ही को बुलाया, 'I called *you*!', *i.e.*, *you*, and no one else; जाइय बिन बोलेहु, 'should you go even without having been called'; एक अविनाशी कदम तट पर था सोई था, 'one imperishable *kadam* tree stood on the bank, (and) that only'.

N. B. The emphatic particle *hi* is not to be confounded with the *hi* which in the *Rámáyaṇ* and other old poetry is the sign of the dative and accusative cases. In the *Rámáyaṇ*, *hu*, *huṇ*, or *au* is the common form of the emphatic affix. *(Vid.* §131, *c.)*

Of Prepositions.

659. The syntax of prepositions calls for little remark. Their real nature and construction have been already explained (§§506, 509.)

660. बाहर, 'without', भीतर, 'within', and आगे, 'before', are construed not only with the genitive, as previously noted, but also with the ablative. In the latter case there is always an implied comparison. Sometimes it is of little consequence which is used; but often the two constructions convey a slightly different sense.

Thus, इस के बाहर, is, *lit.*, 'on the outside'; but, इस से बाहर, 'outside of this'; मेरे आगे चलो, is, 'walk before me'; but, वह मुझ से आगे दौड़ा, 'he ran ahead of me', etc., etc.

a. समेत commonly takes the noun in its oblique form, where such a form exists. In the following from the *Rámáyaṇ*, समेत exceptionally governs the accusative in हि; बैठे आसन ऋषिहि समेता, 'he sat on the seat with the sage'.

661. Many words which, when following a noun in the genitive, must be rendered into English as prepositions, under other circumstances must be regarded as nouns and often translated accordingly. Such, *e.g.*, are कारण, हेतु, निमित्त, and many others. Thus, मेरे जाने के कारण, 'on account of my going', but, इस कारण, 'for this reason'. So also, in the following phrase, लिये has a prepositional force: तुम किस के लिये आए, 'for whom have you come?'. But in the following it must

be regarded as a substantive, signifying 'object'; तुम किस लिये आए, 'for what object have you come?'.

662. The inseparable preposition स, 'with', is properly used only with pure Sanskrit nouns. In colloquial Hindí it is not often heard; but it is more common in poetry; as, *e.g.*, सानुज (स + अनुज) 'with (his) younger brother'; सप्रेम, 'with love'; सपरिवार, 'with attendants'.

Of Conjunctions.

663. The copulative conjunction और is used much less freely than the equivalent English 'and'; the conjunctive participle is often preferred to a finite verb followed by the conjunction (§597 (1) *a*.)

Thus a Hindoo would not be likely to express the phrase, 'he went and saw the town', by वह गया और नगर को देखा, but rather, उस ने जाकर नगर को देखा.

a. It is also to be noted that Hindí idiom often requires the omission of the copulative between pairs of words where it would be necessary in English.

Examples:—भले बुरे की पहचान, 'knowledge of good (and) evil'; दुख सुख का देनेवाला, 'the giver of joy (and) sorrow'; चलो देखो, 'go! (and) see!'; कृष्ण बलदेव, '*Krishṇ* (and) *Baldev*'.

Rem. Such phrases are doubtless conceived in the popular mind as equivalent to copulative compounds (§ 482).

664. भी is to be rendered 'also', in an enumeration of particulars, but in other cases it must be translated 'even'.

Thus, श्री कृष्ण चंद और बलराम जी भी द्वारिका में आए, '*Shrí Krishṇ Chand* and also *Balrám Jí* came to *Dvárikâ*'; but, श्री कृष्ण चंद भी किसी को कुछ नहीं देते हैं, 'even *Shrí Krishṇ Chand* gives nothing to any one'.

a. After words implying a comparison, भी must be rendered 'still', 'yet', 'even'; as, और भी है, 'there is still more'; यह वृक्ष उस घर से भी ऊंचा है, 'this tree is higher even than that house'.

b. Sometimes, again, भी can scarcely be rendered into English except by an emphasis; thus, यह कार्य्य कैसा भी लघु क्यों न हो, 'howsoever trivial this work may be'.

665. The Sanskrit अपि, 'also', 'even', is never used in conversa-

tion, and only now and then in poetry; thus, अति गोप्यमपि सज्जन करहिं प्रकास, 'even that which is most mysterious, the good make clear'.

666. The phrase तिस पर भी, is often used as a copulative conjunction, equivalent to 'moreover'; as, तिस पर भी यह कहता है, 'moreover he says this'.

667. Of the disjunctive conjunctions, वा or अथवा, and या (Ar.) are the most common; कै and कैंधा are dialectic. कि also is often used as a disjunctive.

a. कि and कै are especially used in short disjunctive phrases; as, भला हो कै बुरा, 'be it good or evil'. But sometimes it is repeated before successive sentences; as, कै हरि ने मेरी प्रीति की प्रतीति न करी कै जरासंध का आना सुन प्रभु न आए, 'has not *Hari* had confidence in my affection? or hearing of the coming of *Jarásandh*, has the lord not come?'.

b. किंवा is rare, but we find it in the *Rámáyaṇ*, as, अभिमान मोह वस किंवा, or '(being) in the power of pride or love'.

668. Sometimes in brief phrases, where it may be readily understood, the disjunctive may be omitted.

Thus, संपति प्रभुताई जाइ रही पाई बिनु पाई, 'wealth and authority pass away, obtained (or) not obtained', *i.e.*, 'they are gone even before we obtain them'.

669. जो is commonly used as a conditional conjunction in the colloquial; यदि, usually pronounced, and often written जद, is Sanskrit, and in conversation is somewhat pedantic.

a. जौ पै is sometimes used dialectically as a conditional conjunction. Thus, जौ पै जिय न होति कुटिलाई, 'if there is no treachery in his heart'.

670. The conjunction तो has a two fold sense, namely, 'then', and 'indeed'.

a. In the following passage the word occurs in both senses; जो उस से कुछ मांगता तो वे देते तो सही, 'if I had asked anything from him, then he would indeed assuredly have given it'.

b. The illative तो is only apparently used for the temporal conjunction. Thus, यह समाचार सुनाय नारद जी तो चले गये, 'having told this news, *Nárad Jí* then went away'; where तो suggests the accomplishment of his object in telling the news, as the reason for his departure'.

b. In other cases तो conveys a shade of meaning which can only be expressed in English by a peculiar stress of voice; as, *e.g.*, त्रिभुवन-पति जगत का कर्ता तो मैं हूं, 'lord of the three worlds, and creator of the earth am *I*!'.

671. The concessive conjunction is यद्यपि (यदि+अपि), 'although', to which तदपि, or तथापि, 'yet', answers in the principal clause. These are pure Sanskrit and are rarely used in the colloquial, except by pundits. The corrupted form यदपि is employed in the *Rámáyaṇ*. In the common colloquial, जो भी and तौ भी are usually employed.

672. कदाचित and कदापि, 'perhaps', like many of the foregoing, are rarely heard, except from those conversant with Sanskrit. The Persian शायद (सायद and साइद) is often heard instead. All these are regularly followed by the contingent future. The verbal forms जाने, क्या जाने, often take the place of these in the colloquial.

673. कि is radically an explanatory particle; its use as a final, ='that', is easily derived from this explanatory sense.

Thus, वह इस कारन से गया कि देखे, etc., 'for this reason he went, that he might see'; here कि is merely explicatory of the word कारन, 'reason'. And in cases where no such noun occurs in the principal clause, it may be yet be understood.

a. Often कि must be rendered by the word 'saying'; as, वह यही मनाता था कि वह पुरुष कब प्रगटे, 'he was propitiating this (deity), saying', When will that man appear?'.

b. Sometimes कि is used pleonastically, after a relative pronoun or adverb; thus, जो बात कि तुम ने कही. 'that thing which you said'; जब कि परमात्मा क्षणभर भी ऐसा नहीं हो सकता, 'since the supreme Spirit not even for an instant can be such'. Further illustration of the use of the conjunctions will be found in the section on compound sentences.

Of Interjections.

674. Interjections call for little remark. The following interjectional expressions require a noun in the dative; *viz.*, धन्य, धिक or धिरक्कार.

Thus, परमेश्वर को धन्य, 'praise to God!', धिक्कार मेरे जीतव को, 'a curse to my life!'.

675. अरे or रे changes final ए to ई after a feminine noun.

Thus, कृपायतन कर दास मैं सुनु मातु री, 'I am the servant of the Abode of Compassion; hear! O mother!'.

Of the Repetition of Words.

676. The repetition of words is a marked characteristic of Hindí idiom. Any part of speech, except a postposition or conjunction, may be repeated, to express, as the case may be, the various ideas of *repetition*, *distribution*, *variety*, *intensity*, or *continuance*.

677. Nouns when repeated may be taken (1) *distributively*.

Examples:—घर घर मंगलाचार हो रहे थे, 'festivities were going on in each house'; वह जन्म जन्म नरक वास पाते हैं, 'they in each birth find (their) abode in hell'.

(2) Or the repetition may express *variety*.

Thus, देश देश के राजा, 'kings of various countries'.

(3) To express *intensity* or *emphasis*, the noun is often repeated with the emphatic ही intervening.

Thus, मन ही मन में कहने लगा, 'in his inmost soul he began to say'; बातों ही बातों में, 'in the very midst of the conversation'; सब कृष्ण ही कृष्ण कहती थीं, 'all (the women) were saying nothing but *Krishn*, *Krishn*!'.

a. When the first noun is in the plural, ही is not used; as, उन के हाथों हाथ, 'in their very hands'; मारों मार, 'blow on blow'.

b. Sometimes the first noun is put in the genitive; as, मूर्खों का मूर्ख, *lit.*, 'a fool of fools', *i.e.*, 'a very fool'; भंवरों के झुंड के झुंड, 'swarms upon swarms of bees'.

c. We have also noted the phrase दूधा दूध, 'very milk', *i.e.*, 'pure milk'.

(4) Sometimes the noun repeated is equivalent to an adverbial phrase; as, पांति पांति, 'in rows'.

(5) The repetition sometimes suggests *continuance* in a place; as, सड़क के किनारे किनारे चलो, 'walk along by the side of the road'.

678. For the repetition of nouns, etc., with the alteration of a letter, see § 482 (1) *b*.

679. Adjectives are repeated to express (1) *intensity*.

Thus, मीठी मीठी पवन चल रही है, 'the soft, soft wind is blowing'; सुथरे सुथरे वस्त्र, 'the cleanest clothes'. Sometimes the first adjective takes the genitive postposition; as, भूखे का भूखा, 'extremely hungry'.

(2) Or sometimes the repetition expresses *variety*;

Examples:—नये नये सुख, 'various new pleasures'; अनूठे अनूठे खेल खेलने लगे, 'they began to play various unheard of plays'.

(3) Or the adjectives may be taken *distributively*.

Thus, सब बड़े बड़े यदुवंसी, 'each and every one of the great *Yadubansís*'.

680. Numerals are repeated in a *distributive* sense.

Thus, उन के दस दस पुत्र भए, 'ten sons were (born) to each one'. To the repeated numeral, the conjunctive participle करके is often added (§ 504), as follows; दो दो करके निकल गये, 'they went out by twos'; एक एक करके आये, 'they came one by one'.

681. Pronouns, when repeated, are often to be taken *distributively*. Or the repetition may denote *variety*.

Examples:—उन्हों ने अपने अपने घर जाय जाय कहा, 'having gone each one to his own house, they said—'; जो जो जिस जिस वस्तु को इच्छा करै सो सो ला दीजो, 'whatever different things each one may desire, that bring and give'; हम क्या क्या दुख पाते हैं, 'what various sorrows do we experience!'.

a. But कोई, repeated, is 'a few'; as, तुम्हरी कृपा पावे कोई कोई, 'some few may gain your favor'.

682. The relative जैसा is idiomatically repeated with the genitive postposition; as, जैसे का तैसा, 'exactly as before'; or, if the noun qualified be feminine, जैसी की तैसी उस की दशा रही, 'his state remained just as it was before'.

683. Repetition of verbs is confined to the participles. It may indicate (1) simple *repetition* of the action.

Examples:—हरि ने सब आयुध काट काट गिरा दिये, '*Hari*, breaking up the weapons one after another, threw them down'; सब गोपी पशु पक्षी द्रुम बेलि से पूछती पूछती ढूंढने लगीं, 'all the milk-maids repeatedly questioning beast, bird, tree and vine, began to search'; मुख पास भंवर आय आय बैठते थे, 'the bees kept coming and resting on her face'.

(2) The repetition of certain verbs thus expresses *intensity*.

Thus, इन्द्र पछताय पछताय रो रो कहने लगा, '*Indra*, deeply repenting and weeping much, began to say'.

(3) It may sometimes denote the *continuance* or *prolongation* of the action.

It will sometimes be found difficult to render this idiom into English. चलते चलते घर को पहुंचे, 'walking on and on they reached home'; इसी रीति से चले चले राज मंदिर में जा विराजे, 'in this way having gone on, he came and displayed his glory in the palace'; श्री कृष्ण को बंधे बंधे पूर्व जनम की सुधि आई, 'to *Shrí Krishn*, as he remained bound, came the recollection of a former birth'.

a. होते होते, is rendered 'gradually', 'by degrees'. Peculiar is the phrase, हमारे न पहुंचते न पहुंचते, 'my continued non-arrival'.

b. Often the first of the repeated participles is put in the masculine, and the second in the feminine; as, छिपा छिपी, 'secretly'; उन् को देखा देखी सब ... गोपी प्रणाम कर, 'all the milk-maids, making obeisance, with him looking on,—'.

c. The perfect participles of a neuter and its active or causal are sometimes idiomatically joined together. Sometimes the compound has a reciprocal sense, as, मारा मारी, 'mutual beating'; but often the combination seems to have a certain intensive force; as, यह उपाध बैठे बिठाए मैं कहां से आई, 'whence came this calamity upon us sitting still ?'.

d. Similarly, an active or causal participle is often prefixed idiomatically to a neuter verb with an intervening negative, giving an emphatic force. Thus, सो किसी भांति मेटे न मिटेंगे, 'they cannot in any way be possibly effaced'. Or the reverse order is found, the neuter participle preceding; thus, दनुज महाबल मरै न मारे, 'the demons, mighty in strength, (even when) dead, were not killed'; तनु टरयो न टारयो, 'driven back, they not in the least gave way'.

684. The repetition of adverbs has already been noted. (§498.) The following illustrations are added.

जब जब होइ धर्म को हानी तब तब प्रभु धरि विविध शरीरा, 'whenever religion suffers injury, then from time to time the lord, assuming various bodies—'; ज्यों ज्यों वह कन्या बढ़ने लगी त्यों त्यों उसे अति प्यार करने

लगा, 'just in proportion as the girl began to grow, so he began to love her greatly'.

a. An adverb may be repeated with the genitive postposition intervening, for the sake of emphasis. Sometimes the latter may also be in the emphatic form; as, सेा (दल) यहां का यहीं ऐसे विलाय जाएगा. 'that army in this very spot shall so vanish'; जब का तब, 'at that very moment'.

685. Prepositions also are sometimes repeated with a modification of the sense similar to that above noted.

Thus, उन के बीच बीच चारन जस गाते थे, 'all along through the midst, bards were singing (his) renown'; उन्हीं चरणचिन्हों के पास पास, 'close along by those same footsteps'; मेरे पीछे पीछे चले आओ, 'follow along behind me'.

Onomatopœia.

686. The fondness of the Hindoos for onomatopoetic words has been already mentioned. This regard for sound extends also to the construction of sentences, and is seen especially in the balanced structure of the language; as in the marked tendency to throw sentences of all sorts into the relative and correlative form; the expression of repeated action by repeating the word expressing the action; the fondness for rhyme, even in prose, etc., etc.

a. The following striking examples of onomatopœia in the choice of words, are from the *Rámáyaṇ*. In the description of the fighting of the monkeys against *Rávan* we read, मर्कट विकट भट जुटत न लटत तनु जर्जर भये, 'the terrible monkey warriors, fighting, their bodies torn to pieces, are not diminished'; and the fighting of the bears is thus similarly described; जंबुकनिकर कटक्कट कट्टहिं खाहिं हुंहांहिं अघाइ दपट्टहिं, 'the bear host gnash and grind their teeth; they eat, and howl, and (even) satiated, rush upon (their prey)'.

PART II. SYNTHETIC SYNTAX.

OF THE CONSTRUCTION OF SENTENCES.

I.—OF THE SIMPLE SENTENCE.

Of the Parts of a Sentence.

687. As in all language, the essential elements of a Hin-

dí sentence are two, *viz.*, *subject* and *predicate*, to which may be added the *copula*, as a formal, though not, as will appear, a necessary element of the sentence. We treat first of the simple sentence.

688. The subject in Hindí, may be (1) a noun or pronoun in the nominative case; or (2) two or more nouns or pronouns in the nominative; or (3) an adjective or numeral used substantively in the nominative; or (4) an infinitive; or (5) any phrase or sentence.

Examples are, of (1);—तुलसी दास आया है, '*Tulsí Dás* has come'; ये भले मनुष्य के लक्षण हैं, 'these are the marks of a good man'; (2) श्री कृष्ण और बलराम जी आए हैं, '*Shrí Krishn* and *Balrám Jí* have come'; मैं और तुम जाओगे, 'I and you will go'; (3) दो वहां हैं, 'two are there'; कोई ज्ञानी नहीं कहेगा, 'no wise (man) will say'; (4) तुम को जाना है, 'you must go', *lit.*, 'to go is for you'; (5) उन्हें बार बार जन्म और मरण रूपी इस संसार चक्र में भ्रमना पड़ता है, 'to them it falls to wander in this earthly circle of repeated births and deaths'.

a. The cases in which a complete sentence introduced by कि stands as the subject of the verb, will be noticed in the Syntax of the Compound Sentence.

b. Colloquially, the locative with तक, लों, etc. is used as the subject of a sentence in such phrases as the following: एक मनई तक नहीं आया, 'not so much as one man came'; दो सौ तक इकट्ठे हुए, 'as many as two hundred came'.

689. The subject may sometimes be omitted; (1) when it can be readily supplied from the connexion, as, *e.g.*, in questions, or in direct address; or (2) when it is implied in the form of the verb; or (3) in proverbs, where brevity is sought.

Examples; (1) क्या वह आता है हां आता है, 'is he coming? yes (he) is coming'; बेटा यह क्या चाल निकालते हो, 'son! what conduct is this you display?'; (2) ब्राह्मण हूं, '(I) am a Bráhman'; (3) कमा तब खा, 'earn, then eat'.

a. In the phrase बरसता है, the word पानी or मेंह is to be understood as the subject of the verb, and is indeed often expressed.

690. Sometimes by *anakolouthon*, a nominative, or the case of the

agent, stands without a verb, as गोपी in the following: गोपी जो जल भरने को निकली थीं सो रथ दूर से आते देख कहने लगीं, 'the milk-maids, who had gone out to draw water—they, seeing the chariot coming in the distance, began to say—'.

691. The predicate of a sentence may be (1) a verb; (2) a noun or pronoun either in the nominative or some oblique case; (3) an adjective; (4) a numeral; or (5) any word or phrase used as a noun.

Examples:—(1) वह जायगा, 'he will go'; (2) उस का नाम आहुक है, 'his name is *Áhuk*'; यह राजा का है, 'this is the king's'; वह कोठी पर है, 'he is on the house'; कारण यह है, 'the reason is this'; यह पुस्तक किस की है, 'whose is this book?'; ऐसा सामर्थ किसी में नहीं है, 'in no one is such power'; जो पुत्र मेरे होगा, 'the son whom I shall have'; (3) राजा सिसुपाल बड़ा बली और प्रतापी है, 'the *Rájá Sisupál* is very mighty and renowned'; (4) मेरे चरण सोलह थे, 'my feet were sixteen'; (5) मैं राजा भीष्मक का पठाया हूं, 'I am the messenger (*lit.*, the sent) of *Rájá Bhíshmak*'.

692. The predicate verb is sometimes omitted when it can be easily supplied from the context; as, दोनों वीरों ने प्रणाम किया एक ने गुरु जान दूसरे ने बंधु मान, 'both heroes saluted him, the one, regarding him as a spiritual guide, the other, holding him as a brother'.

693. The copula, either explicitly, or as implied in a verbal form, is regularly required to connect the subject and predicate of a sentence. But even in prose the copula may often be omitted in Hindí, where it would be essential in English or even in Urdú.

a. Thus, in simple description, where the copula may be readily supplied, Hindí often characteristically omits it; as, मथुरापुरी का आहुक नाम राजा तिन के दो बेटे एक का नाम देवक दूसरा उग्रसेन, '(there was) a king of the city of *Mathurá*, named *Áhuk*, (who had) two sons; the name of one (was) *Devak*, the other (was) *Ugrasen*'.

b. The copula is also often omitted in comparisons; as, भूमि ऐसी सुहावनी लगती थी कि जैसे सिंगार किये कामिनी, 'the earth looked as fair as a beauty adorned'.

c. Similarly, the copula is very commonly omitted in negative sentences; as, इस को किसी बात का ज्ञान नहीं, 'this (person has) no knowledge of anything'.

Rem. In such phrases the omission of the copula is in fact only apparent. *Nahíṅ*, as remarked § 372, is a compound of the negative *na* with an archaic form of the copula, *áhiṅ*.

d. The copula is also usually omitted in proverbial expressions; as, चोरी का गुड़ मीठा, 'stolen sugar is sweet'; छूछूंदर के सिर में चंबेली का तेल, 'oil of jasmine on the head of a musk rat'.

e. But when there is any emphasis on the time as to which any affirmation is made, as past, present, or future, the copula must be employed.

694. The omission of the copula is extremely common in poetry; indeed, in the *Rámáyaṇ*, its use is quite exceptional. Examples will be found in almost every line. Thus, सब विधि सब पुर लोग सुखारी, 'in every way, all the people of the city (were) rejoiced'; सतसंगति मदमंगल-मूला, 'association with the good, (is) the root of joy and gladness'.

a. But occasional examples of the use of the copula occur, determined by emphasis, or by the necessities of the metre; as, *e.g.*, दुराराध्य पै अहहिं महेशा, 'but difficult to be worshipped (is) *Mahesh*'.

b. As in all languages, we must distinguish the occasional use of the substantive verb, not as a copula, but as an essential word. Thus, वे लोग मानते हैं कि ईश्वर है, 'those people admit that God exists'; भये जे अहहिं जे होइहैं आगे, '(those things) which have been, are, or shall be hereafter'.

695. The predicate may belong to the subject in a greater or less degree as compared with other objects. For illustrations of the syntax of adjectives in such cases, see § 566, under 'Comparison'. In the case of verbs, the comparison is expressed by prefixing the proper adverb.

696. The subject and predicate may both be extended or defined, as in other languages, by the addition of various words in grammatical dependence upon them. The subject may be defined (1) by a noun or nouns in apposition.

Examples:—हस्तिनापुर का रहनेवाला राजा भीष्मक आए हैं, '*Rájá Bhíshmak* of *Hastinápur*, (*lit.*, resident of) has come'; कार्तिक महीना आया, 'the month *Kártik* came'.

a. Here note the common idiom with the pronoun क्या, which occurs in the following phrase; सब नगरनिवासी क्या स्त्री क्या पुरुष आपस में यों

कहते थे, 'all the inhabitants of the city, whether men or women, were thus talking among themselves'.

b. The common idiom which occurs in the following sentences must be regarded as an appositive construction : मुझे दो जोड़े कपड़े मिले, 'I got two suits (of) clothes'; एक बूंद पानी नहीं पड़ा, 'not one drop (of) water fell'.

c. In the following from the *Prem Ságar*, बालक is a predicative adjunct of the personal pronoun मैं : मैं बालक हूं वैरी तेरी, 'I, a child, (*i.e.*, although a child,) am thy enemy'.

(2) The subject may be extended or defined by an adjective. In this case we may distinguish (*a*) the *attributive*, and (*b*) the *predicative* construction.

a. In the attributive construction, the adjective precedes the noun and forms conjointly with it one complex idea as, *e.g.*, यह डरावनी मूरत कलि युग है, 'this frightful form is the *Kali Yug*'.

b. In the predicative construction, the adjective follows the noun, and is apprehended separately from it, being, as it were, the predicate of an abridged relative clause. Thus, इस को मारूं तो निर्भय राज करूं, '(if) I kill this (child), then I may reign without fear'. In the following both constructions occur: उस बल का ज्येष्ठ पुत्र महापराक्रमी बड़ा तेजस्वी बानासुर था, 'the youngest son of that *Bal*, very powerful, and greatly renowned, was *Bánásur*'.

(3) The subject may also be defined by a pronoun used adjectively.

Thus, यह कन्या है भांजी तेरी, 'this girl is thy niece'; जो बात तुम ने कही, 'the thing which you said'.

(4) Or by a numeral.

Thus, इस बीच दोनों भाई आए, 'in the midst of this, the two brothers came'; दो सहस्र योद्धा दिखाई दिये, 'two thousand warriors appeared'.

(5) Or by a genitive.

Thus, सब सभा के लोग चुप हो रहे, 'all the people of the assembly held their peace'; अब मेरा मनोरथ पूरा हुआ, 'now my desire has been fulfilled'.

Rem. As the genitive is *de facto* an adjective, it admits of the two constructions mentioned above under (2). But as Hindí often imitates the Persian by placing the genitive after the governing noun, its

predicative character cannot always be certainly inferred from its position. But it is evidently used as a predicate in the following from the *Prem Ságar*: छः बालक तो विन के कंस ने मार डाला, 'six children of theirs, then, *Kaṇs* has slain'.

(6) By an adjective participle.

Here again, we have both (*a*) the attributive and (*b*) the predicative constructions. Thus, एक मरा सांप वहां पड़ा था, 'a dead snake lay there'; but, in the predicative construction, एक सांप मरा हुआ पड़ा था, 'a snake lay dead'; कंस डरता कांपता उठ खड़ा हुआ, '*Kaṇs*, fearing and trembling, rose and stood up'.

697. The predicate of a sentence may be extended,

(1) By a noun, pronoun, or any word or phrase used substantively. This includes several particulars.

a. The direct object of a verb; as, तुम संदेसा कहो, 'declare the message'; राजा भीष्मक कुछ न बोले, '*Rájá Bhíshmak* said nothing'. The object may sometimes be a phrase or sentence; as in the following, after a conjunctive participle; कपिन्ह विधंस कृत मख देखि, 'seeing the sacrifice destroyed by the monkeys'; बरात घर के निकट आई सुन, 'hearing that the marriage procession had come near the house'; and, after an imperfect participle, चलिहि बरात सुनत सब रानी, 'all the queens, on hearing (the words), The marriage procession will move'.

Rem. Observe, that the object of the verb may itself again be defined in the same way as the subject noun (§696.) Thus, मेरा अपराध क्षमा कीजे, 'pardon my transgression'; इन्हें बन में अकेले न छोड़ियो, 'do not leave them alone in the jungle'.

b. Or the predicate, under the conditions specified in § 332, may be extended by the case of the agent; as, ब्रह्मा ने देवताओं को समझा दिया, '*Brahmá* caused the gods to understand'.

c. Or by a dative; as, नंद जी ने सब ब्राह्मणों को नौता भेज दिया, '*Nand Jí* sent an invitation to all the Bráhmans'.

d. Or, in short, by any case of any noun or pronoun, defining the predicate in respect of time, place, manner, etc.; as, इन्हों ने गेह में मोहन को आने दिया, 'they allowed *Mohan* to come into the house; उस के मन से पिछला सब शोक गया, 'all the former grief left his heart'; आग पर्बत की चोटी तक लहकी, 'the fire swept to the top of the mountain'.

e. Or the defining noun may be a nominative in apposition with the

predicate; as, षड्दर्शनों के नाम ये हैं न्याय वैशेषिक सांख्य योग्य मीमांसा वेदान्त, 'the names of the six systems are these, *Nyáya*, *Vaisheshik*, *Sánkhya*, *Yogya*, *Mímánsá*, *Vedánt*'. In the following, the nominative defining the predicate is appositive to the subject: तिस का आठवां लड़का तेरा काल उपजेगा, 'her eighth child shall be born as thy death'.

(2) The predicate may be extended by an adjective, or if a noun, also by a numeral.

Examples:—हमारा घर पवित्र कीजे, 'be pleased to purify our house'; ये राजा के चार पुत्र हैं, 'these are the king's four sons'; वह पर्वत ग्यारह योजन ऊंचा था, 'that mountain was eleven *yojans* high'.

(3) Or by a conjunctive participle.

a. Observe that this participle always has the force of an adverbial adjunct of the predicate, expressing the various adverbial relations of time, place, manner, etc., as explained in §597. Besides the illustrations there given, the following may be noted: नंद जी अति उदास हो लंबी सांसें लेने लगे, '*Nand Jí*, being very sad, began to draw long sighs'; राज ले ढंढोरा दे अपना थाना बैठाया, 'having taken the kingdom, and issued a proclamation, he established his seat'.

(3) Or by an adjective participle absolute (§596,(2)).

Examples:—कितने एक दिन मथुरा में रहते भये, 'a number of days passed staying in *Mathurá*'; श्री कृष्ण चंद एक सुंदरी नारी संग लिये आये हैं, '*Shrí Krishn Chand* has come in company with a beautiful woman'.

Rem. The conjunctive and adjective participles may, again themselves be defined in the same way as the tenses of a verb in the predicate of a sentence. For illustrations, see §§ 596—600.

(4) The predicate may also be extended by a preposition with its case.

Thus, उस ने बिन श्री कृष्ण चंद कोई घर न देखा, 'he saw no house without *Shrí Krishn Chand*'; सब गोपी यसोदा के पास चलीं, 'all the milk-maids went to *Yasodá*'.

(5) Or by an adverb.

Thus, वह अति प्रसन्न हुआ, 'he became greatly pleased'; शीघ्र आओ, 'come quickly'.

Agreement.

698. *Agreement* is three fold, *viz.*; (1) of an adjective used attributively with its noun; (2) of an adjective in the

predicative construction with its noun; (3), of the predicate of a sentence, whether verb or adjective, with the subject.

699. The general rules regulating the agreement of an adjective *attributive* with its subject have been already stated and illustrated (§163). The same rules apply to the agreement of the genitive attributive with the noun it defines (140).

700. But when an adjective or genitive attributive defines several nouns of different genders, usage as to agreement varies.

(1) The attributive may, preferably, agree in gender with the nearest noun.

Examples :—उस की बहु और लड़के, 'his wife and children'; तुम्हारी स्त्री और चार पुत्र, 'your wife and four sons'.

(2) Or the attributive may take the form of the masculine, as the 'more worthy' gender, even though the noun immediately following be feminine.

Examples :—तुम्हारा स्त्रीपुत्रादि, 'your wife, sons, etc.'; पुरुसराम जी ने अपने माता और भाइयों को बुलाया, '*Purusrám Jí* called his mother and brothers'.

701. When an adjective or adjective participle occurs in the *predicative* construction with its noun, if the noun be in the accusative with को, the adjective or participle regularly takes the form of the uninflected masculine singular, irrespective of the gender or case of the noun.

Examples :—मैं त्रिभुवन में ऐसा पराक्रमी किसू को नहीं देखता हूं, 'in the three worlds I see no one so powerful'; नगर को जलता देख, 'seeing the city burning'.

a. But occasionally the predicative adjective or participle takes the feminine termination even after the accusative with को. Thus, in *Damayanti*, मुझ दासी को तुम ने जंगल में अकेली छोड़ा, 'you have left me, your handmaid, alone in the wilderness'.

Rem. Here the construction seems confused; for although the adjective

takes the feminine termination, the verb follows the usual rule and retains the masculine form after *ko*.

b. Observe, that when a participle is found inflected after a noun with कों, it is to be regarded, not as a predicative adjunct, but as in the absolute construction (596, (2)). Thus, जहां मुनि ऋषि देवताओं कों बैठे पाता था, 'where he would find seated, sages, philosophers and gods'.

702. The same rule as to agreement applies to the pronominal accusatives in ए and ें as to those in कों. Thus, हम किसे सच्चा जानें, 'whom shall we regard as the real (one)?'.

a. But in this case, again, we occasionally find a different usage; as, *e.g.*, in the following from the *Prem Ságar*; बन में इन्हें अकेले मत छोड़ियो, 'do not leave this child alone in the jungle'.

703. If the noun be in the nominative or the nominative form of the accusative, the predicative adjective or participle agrees with it in gender and number, as in the attributive construction.

Thus, मन की बास क्यों नहीं पूरी करती, 'why dost thou not fulfil the desire of (my) heart?'; गायें रांभती हौंकती फिरती हैं, 'the cows, panting and lowing, are wandering about'; ऐसा सोच करता ... सुदामा अपने घर के निकट आया, 'thus reflecting, *Sudámá* came near his house'.

a. In the following phrase, we must supply the 1st personal pronoun; तुम ने इस बन में तजी अकेली, 'you have left (me) alone in this wilderness'.

704. The predicate verb, adjective, or noun must be inflected to agree with the subject in number, gender and person, in so far as they may be capable of such inflection.

Thus, शास्त्रविद्या औ शस्त्रविद्या ये दोउ उच्छ पद की दैनवारी हैं, 'sacred science and military science,—these two procure (men) a high rank'; तिसी देस में सुदामा नाम ब्राह्मण .... रहता था, 'in that very country was living a Bráhman, by name *Sudámá*'.

a. Observe, that the case of the perfect of transitive verbs as construed with ने, is no exception to this rule; inasmuch as that which in English is the object, in this passive construction becomes the subject of the verb, with which it therefore agrees according to rule; as, कै (बिहारी ने).. पिछली प्रीति सब बिसारी, '*lit.*, 'or is the old love all forgotten (by *Bihárí*)?'; सो छओं बसुदेव कों ब्याह दीं, 'the six (daughters) were given in marriage to *Basudev*'.

705. When the subject of a verb is a sentence, the predicate is always put in the 3rd masculine singular. Thus, in the passive construction, एक गोपी ने कहा सुनो आली, 'one milk-maid said, Listen, dear !'.

706. When the subject is an honorific pronoun, an honorific plural, or a title of respect, although the reference is to an individual, the predicate or predicates must agree with it in the plural.

a. It will often happen that the noun or adjective in the predicate nominative, will admit of no distinction in form for plurality. But if, with such a predicate, any inflectible adjunct be joined, it must take the plural inflection, as in the second of the following examples: ये विधाता हैं, 'this is *Vidhátá*'; यही जगत के कर्त्ता हैं, 'this is the Creator of the world'; आप कब तक लौट आंयगे, 'by what time will your honor return ?'.

707. When a pronominal nominative plural refers to both masculine and feminine objects, the predicate takes the form of the masculine gender; as, सुदामा की स्त्री बोली ... अब हम महादुख पाते हैं, '*Sudáma's* wife said (to her husband),—Now we are experiencing great trouble'.

708. When the subject consists of two or more nouns or pronouns of different genders, the predicate and copula commonly agree in gender with the nearest noun. The same rule, it should be remarked, applies to an attributive adjunct under similar circumstances.

Thus, इस के तीन नेत्र और चार भुजा थीं, 'this (creature) had three eyes and four arms'; तरुणापन धन प्रभुता अविवेकता ये चारों एक एक अनर्थ की करनिहारी हैं, 'youth, wealth, authority, lack of judgment, these four are each occasions of failure'; आंधी और मेंह आया, 'a dust-storm and shower came'.

a. Some say that occasionally the attributive or predicate takes the masculine gender without reference to the gender of the nearest noun. But I am not able to find any good authority for such usage, and have only noted the following illustration of it in literature: *na puruṣh na stri áyá*, 'neither man nor woman came'.

709. When the subject consists of two or more words of different persons, the verb then preferably agrees with the

1st person, rather than the 2nd or 3rd, and the 2nd, rather than the 3rd.

a. In this case, if the person preferred be in the singular, the verb agrees with it in that number, even though another noun be associated with it. Examples are as follows: वह तुम्हारा कल्पित आत्मा हम तुम नहीं हैं, 'you and I are not that imagined spirit of yours'; आज मैं और तू वहां चलूंगा जहां तू और वह बैठा था, 'to-day thou and I will go to the place where thou and he were seated'; वहां तू और वह न जाने पायगा, 'thou and he will not obtain leave to go there'.

Rem. In the colloquial, however, many people follow the same rule with regard to agreement in the case of different persons, as when there are different genders; *i.e.*, the verb is made to agree in person with the nearest word. Thus many would say, *main aur tú chalegá, tú aur we chalenge.*

710. When a subject noun denotes, not an individual, but a class, the predicate, although referring to a plurality individuals, is placed in the singular.

Example:—दल चला जाता था, 'the army was going along'. So in the following, the subjects are construed as collectives: ये छः कर्म्म ब्राह्मण के लिये स्थापन किया, 'these six duties were appointed for the Brahman'; तीन दिन रात बीत गया, 'three days and nights passed'.

a. On the same principle, सब, 'all', is often construed as a singular; as, सब की सब घबराई, 'all of them were troubled'; यह सब मित्र का दूषण है, 'all these are faults in a friend'.

711. Finally, it should be remarked that the common people, as might be expected, are often very careless of the laws of agreement. Deviations from rule are even found occasionally in literature. Thus we read, even in Prof. Eastwick's carefully edited *Prem Ságar*, अपने बहन को नौतने गई, 'she went to invite her sister'.

712. In poetry, moreover, the rules of agreement often give way to the necessities of the metre, as in the following, where जे, (*plur.*) is construed first with a singular verb, and afterwards with a plural: जे यह कथा कपट तजि गावा कहहिं सुनहिं, 'those who, abandoning deceit, sing this tale, hear (it and) tell (it)'.

II.—Of Compound Sentences.

A. Of Co-ordinate Sentences.

713. When two or more connected sentences are gram-

matically independent of one another, they are called *coördinate* sentences; and when one is dependent upon the other, it is called a *subordinate* sentence.

714. *Co-ordinate* compound sentences in Hindí, as in other languages, may be classified as *Copulative*, *Disjunctive*, *Adversative*, and *Causal*.

Copulative Sentences.

715. The conjunctions proper to copulative co-ordination are और and भी. और, 'and', joins two propositions when they are regarded as of equal importance, and as independent one of the other. और...भी, 'and'....'also', implies that the affirmation of the former clause is extended either, (*a*) in the subject, or (*b*) in the predicate.

Examples:—वह चला गया और फिर नहीं आया, 'he went away, and did not return'; श्री कृष्ण जी पधारे और बलराम जी भी उन के संग चले गये, '*Shrí Krishn* departed, and *Balrám Jí* also went off with him'; यह पुरुष धर्म्मी है और वह बहुत विद्यामान भी है, 'this man is virtuous, and he is also very learned'.

a. Very often the copula or verb may be omitted from either the first or the second member of the copulative sentence. Thus, यह पुरुष धर्म्मी और बहुत विद्यामान भी है, 'this man is both virtuous and also very learned'. The ellipsis of the verb in the second member, is more common in the colloquial speech than in literature.

b. फिर or पुनि is often used as a copulative conjunction, with a resumptive force. Thus, उस ने ऊषा को उठा लिया फिर अनिरुद्ध जी को भी उठा लिया, 'he lifted up *Ushá*; again, he also bound *Aniruddh Jí*'.

c. The pronominal phrase, तिस पर भी, *lit.*, 'upon that also', is often used as a copulative conjunction, with an *enhancive* force; as, तिस पर भी मनुष्य धर्म्म करेंगे, 'moreover, men will do unrighteousness'.

Disjunctive Sentences.

716. Disjunctive co-ordinate sentences are connected by the conjunctions वा or अथवा, या, किंवा, कै and कि, 'or'. Any of these may be repeated in successive clauses, when the

first must be rendered 'either', and the second, 'or'. There is no difference in their meaning: वा is preferred to अथवा to connect single words; अथवा is preferred to connect sentences.

Examples:—हम इन को लेके कुत्ते को हांक सकते हैं अथवा खूंटी बना सकते हैं, 'we can take them and drive away a dog, or make stakes of them'; इन्हें पकाड़ मारो कै मेरे आगे से टालो, 'throw him down, or drive him away from my presence'. Also see § 667, *a*, *b*.

a. Sometimes sentences are disjunctively coordinated by the verb चाहे .... चाहे; thus, चाहे आवे चाहे न आवे, 'whether he come, or do not come'.

b. Negatively disjunctive sentences are connected by repeating with each the negative adverb, न; as, न वह ठांव है न वह टूटी मड़ैया, 'neither is there that place, nor that ruined cot'.

c. The first negative is sometimes omitted; as, इन्हें पाने का हर्ष न जाने का शोक, 'this (man) has neither joy at finding, nor sorrow at losing'.

Adversative Sentences.

717. In adversative coordination, two statements are contrasted with one another. These adversative sentences are of three kinds, *viz.*; (1) the second proposition may be *contradictory* or exclusive of the first; (2) it may be merely *restrictive* of the former statement; or (3) the contrast may be made by *extending* the former statement.

a. It is doubtful whether Hindí as yet has strictly appropriated certain adversative conjunctions to introduce restrictive as distinguished from contradictory adversative clauses. But, on the whole, the *tendency* seems to be, to introduce a contradictory adversative clause by परन्तु (very rarely, किन्तु,) or the equivalent Arabic लेकिन; while पर is commonly employed to introduce a sentence merely restrictive of the other. But an *extensive* adversative clause is regularly introduced by बरन, or the Arabic बल्कि.

b. In the following examples, परन्तु, किन्तु and पर, are used strictly in accordance with the principle above suggested: (1) जीव का बनानेवाला कोई नहीं परन्तु वह आप से आप सदाकाल से बना है, 'of the soul there

is no creator, but it has existed of itself from eternity'; दुरात्मा को शास्त्र के पढ़ने से कुछ नहीं होता किन्तु इस विषय में स्वभाव ही बलवान है, 'a man of bad character gains nothing from reading the *Shástra*, but in this matter the nature prevails': (2) तू ने तो बड़े बड़े बली मारे हैं पर अब मेरे हाथ से जीता न बचेगा, 'thou hast indeed slain many very mighty (men), but now thou shalt not escape alive out of my hand'; मन से तो चाहा कि भागूं पर मारे लाज के भाग न सका, 'in his heart, indeed, he wished to flee, but for shame flee he could not'.

c. While these examples seem to sustain the principle suggested, it must be admitted that even good writers often fail to make this distinction in the use of the different adversative conjunctions. Thus, in the following from the *Prem Ságar*, परन्तु is used to express a mere restriction: मैं तेरे आगे कहता हूं परन्तु तू किसू के सोंहीं मत कहियो, 'I am telling it before thee, but do not thou tell it before any one'. And in the following from the *Shad Darshan*, पर introduces a contradictory clause: वेद किसी का बनाया हुआ नहीं है पर आप से आप अनादि-काल से बना हुआ है, 'the *Ved* is not the composition of any one, but has existed of itself from eternity'.

d. Examples (3) of *extensive* adversative clauses are as follows: वे इन के कहने को कुछ ध्यान में न लाये बरन इन की ओर से मुंह फेरा, 'they paid no attention to their speaking, but turned their faces away from them'; ईश्वर के स्थापन करने के लिये नहीं बरन खंडन करने के लिये है, 'it is not for establishing (the doctrine of a) God, but rather for disproving it'.

Causal Sentences.

718. In causal co-ordination, the one sentence denotes either the reason or the consequence, the cause or the effect of the other. A sentence denoting the cause or reason, is commonly introduced by the conjunction क्योंकि, or the noun कारण, used conjunctively; a clause expressing a consequence or effect is introduced by the conjunctive phrases, इस लिये कि, किस लिये कि, इस वास्ते, or their equivalents. The conjunction पस, 'therefore', is confined to Urdú.

Examples:—हम उन्हें सुख देंगे क्योंकि उन्हों ने हमारे लिये बड़ा दुख सहा है, 'I will give them happiness because they have endured great affliction for me'; ऐसा काम न करना ईश्वर के साम्हने अपराध ठहरेगा इस लिये मैं

इस आशा का अवलंब करता हूं, 'not to do such a deed, will stand as a sin before God, hence I cherish this hope'.

a. For इस लिये, etc., the pronominal ablatives, इस से, या सों, ता तें, etc., are often used to connect sentences in the causal relation, as, *e.g.*, in the following: यह पाछै दौरि मारैगा या सों या के पास गये ही बनै, 'this (vulture) will pursue and kill me, hence one can only succeed by having gone to him'.

b. The connecting conjunction or phrase is sometimes omitted in cases where we must nevertheless recognize the sentences as coordinated in the causal relation. Thus, मेरे भक्तों को भीर पड़ी है इस समय चलकर उन की चिन्ता मेटा चाहिये, 'my worshippers are oppressed, (hence) I ought at this time to go and remove their anxiety'.

B. Subordinate Sentences.

719. Subordinate sentences are of three kinds, *viz.* (1) *Subordinate*, (2) *Adjective* or *Relative*, (3) *Adverbial*. These will each be defined and explained in their order below.

720. Before entering upon the consideration of subordinate clauses, it will be convenient to advert to a threefold classification of the tenses of the Hindí verb, as denoting the *possible*, the *impossible*, and the *actual*. *I.* The following four tenses denote an action or state of being, contingently, as merely possible, *viz.*; the Contingent Future, the Imperative, the Contingent Imperfect, and the Contingent Perfect. *II.* The following are used to denote a supposition whose realization has become *impossible*; *viz.*, the Indefinite Imperfect, the Negative Contingent Imperfect, and the Negative Contingent Perfect. *III.* The remaining tenses are all indicative; *i.e.*, they all denote an action either as a reality, or as assumed to be such. In all the rules for the use of the tenses in subordinate sentences, it is to be remembered that the tenses of Class *I* are required when an action or state is regarded as a mere possibility; those of Class *II* are used to denote a past possibility which cannot now be realized;* those of Class *III*, denote, under various phases, the actual and real. These statements will receive abundant illustration in the following sections.

* It should be remarked, however, that the Indefinite Imperfect, in virtue of its double character (§§ 615, 616), belongs properly to both classes *I* and *II*.

Substantive Clauses.

721. Those are called substantive clauses which are equivalent to a substantive expanded into a sentence.

a. Thus, in the sentence परमेश्वर एक है यह धर्म्म की मूल्य बात है, 'that God is one, is a fundamental doctrine of religion', the phrase परमेश्वर एक है, is evidently equivalent to the substantive phrase, परमेश्वर का एकत्व, 'the Divine unity'. Again, in the sentence कहते हैं कि वह आवेगा, 'the phrase वह आवेगा is evidently equivalent to an accusative case after the verb कहते हैं.

722. Substantive clauses are of two kinds, (1) *Subjective* and (2) *Predicative*. Those are called subjective which stand either in the relation of a subject to the leading verb, or in apposition with the subject. Those are called predicative which limit or define the predicate of the leading sentence or any adjunct of that predicate. All subjective substantive clauses are regularly introduced by the particle कि, 'that'.

Examples of subjective substantive clauses are as follows:—उस ने कहा कि हमें श्री कृष्ण से कुछ नहीं, 'he said (*lit.* by him [was] said), I have nothing to do with *Shrí Khrishn*'. Very commonly यह, 'this', stands as the subject of the leading clause, and the following substantive clause then stands in opposition with it; thus, यह सिद्ध होता है कि मनुष्य को अपनी बुद्धि से परमेश्वर का सत्य ज्ञान प्राप्त करना अत्यन्त कठिन है, 'this is evident, that for man by his own understanding to obtain the knowledge of God, is extremely difficult. In the following sentence the substantive clause *defines* the subject सोभा of the leading verb, as to its elements;—उस समय की सोभा कुछ बरनी नहीं जाती कि सब के आगे बड़े बड़े दंतीले मतवाले हाथियों की पांति, 'the splendor of that occasion cannot be described, how before all (were) rows of enormous tusked and furious elephants'.

a. After a leading clause expressing 'fitness', 'duty', 'obligation', etc., the verb of the substantive clause is regularly put in the contingent future, or one of the respectful forms of the imperative. Thus, उचित है कि किसी को वहां भेज दीजे, 'it is fitting that (you) send some one there'; तुम को अवश्य है कि वहां जाओ, 'it is necessary that you go there'.

723. *Predicative* substantive clauses are of various forms. Thus, they may stand as the object, either of the verb in the leading clause, or of a participial adjunct in the leading clause. In this case they are usually introduced by the particle कि.

Examples:—नारद मुनि अनिरुद्ध जी को जाय समझाता था कि तुम किसी बात की चिन्ता मत करो, '*Nárad* the sage went and comforted *Aniruddh Jí*, (saying)—Do not be anxious about anything'; राजकुमारी मन ही मन यूं कहती फिरती है कि मैं किसे बरूं, 'the princess walks about, saying in her heart of hearts,—Whom shall I marry?'; तुम देखि आओ कि कौन राजा चढ़ आता है, 'go and see what king is coming up against (us)'.

a. Occasionally जो introduces the substantive clause, instead of कि. Thus, यही विचारो जो मथुरा और वृन्दावन में अन्तर ही क्या है, 'consider this, what difference at all is there between *Mathurá* and *Brindában*'.

b. Sometimes, especially before short clauses, कि may be omitted; as, चित्ररेखा बोली, सखी इधर आओ, '*Chitrarekhá* said, 'Friend, come here'.

N. B. It is very important to observe that after verbs of 'saying', 'thinking', 'wishing', etc., Hindí, unlike English, does not admit the *oratio obliqua*. On the contrary, idiom demands that the words or thoughts of the speaker be cited as they pass in his mind.

This principle makes it necessary, in translating from English into Hindí, to change both the tense and the person of the verb, as illustrated in the following examples: उस ने कहा कि आऊंगा, 'he said he would come', *lit.*, 'by him said, I will come'; जों चाहा कि बलदेव को मारूं, 'as he wished (*i.e.*, was about to) kill *Baldev*', *lit.*, 'wished, May I kill *Baldev*'.

a. In the *Rámáyan (Bál K.)*, we read, भुपति मन माहीं भइ गलानि मोरे सुत नाहीं. Here there is an ellipsis of a conjunctive participle, as सोचि, 'thinking', of which the substantive clause, मोरे सुत नाहीं, is the object; and these words, 'I have no son', are represented as actually passing in the mind of the king. Thus we may render the passage in English idiom, 'sadness entered the heart of the king, as he thought how he had no son'.

724. Predicative substantive clauses, again, may express the *purpose* or *object* of the action of the leading verb.

a. In this case, the substantive clause may be conceived of as in opposition to some such word as कारण, or हेतु, 'reason', object', in the principal clause. Such a word is indeed, for the sake of greater clearness, often expressed. The clause denoting the object or purpose, is introduced by the conjunction कि, or the relative जो used as a conjunction. The verb of the substantive clause expressing the purpose must be in the contingent future. Thus, हम तुम्हें वृन्दावन में भेजा चाहते हैं कि तुम उन का समाधान कर आओ, 'I wish to send you to *Brindában*, that you may go and comfort them'; मैं धर्म्म का कर्म्म ही न करूंगा जिस तें उस बंधन से बचा रहूं, 'I will not perform even an act of religion, in order that I may remain free from this bondage'; तू बाबा से समझायकर कहो जो मुझे ग्वालों के संग पठाय दे, 'do thou coax father that he may send me with the cowherds'.

725. A negative clause denoting purpose is introduced by the phrase, ऐसा न हो कि, followed by the contingent future. Thus, वहां न जाइयो ऐसा न हो कि तुम गिरो, 'do not go there, lest you fall'. ऐसा is often omitted.

a. Sometimes the connective must be supplied from the context; as, नाहिन डर बिगरहि परलोकू, 'I have no fear lest (my) hereafter should be ruined'.

726. When the substantive clause denotes the result of an action, if that result be presented (1) merely as a wish or expectation, the verb must be in the contingent future; if (2) as an objective reality, the verb must be in one of the indicative tenses; if (3) as unattainable or inconceivable, the verb must be in the indefinite imperfect.

Thus (1) एक ऐसी सुन्दर रंगभूमि बनवावे कि जिस की सोभा सुनते ही गांव गांव के लोग उठ धावें, 'let us cause to be made such a beautiful theatre that the people of each village immediately on hearing may rise and run (to see it)'; (2) मथुरा में तेरा क्या काम है कि पिता को छोड़ यहां रहता है, 'what is thy business in *Mathurá* that leaving (thy) father, thou art living here?'; वह बन में इस भांति रो रही थी अकेली, कि जिस के रोने की धुन सुन रोते थे पशु पंछी, 'in the wilderness alone, she was weeping away in

such a manner that the beasts, and birds, hearing the voice of her weeping, were weeping (too)'; (3) अर्जुन को क्या सामर्थ्य थी जो बहन को ले जाता, 'what power had *Arjun*, that he should carry away (my) sister?'

Rem. The result of an action is in Hindí more frequently expressed by an adjective clause introduced by a relative pronoun or pronominal, as illustrated in the next paragraph.

Adjective Clauses.

727. Those are called adjective (or relative) clauses which are equivalent to an adjective qualifying some word or clause in the leading sentence.

a. For example, take the compound sentence, श्री कृष्ण ने उन लकीरों को गिना जो उस ने खैंची थीं, '*Shrí Krishn* counted those lines which he had drawn'. Here the phrase introduced by जो qualifies the substantive लकीरों को after the manner of an adjective, and is indeed equivalent to अपनी खींची हुई लकीरों को.

728. All adjective clauses are regularly introduced by the relative pronoun or a pronominal adjective to which the corresponding correlative regularly answers in the principal clause. The relative clause may be regarded as a simple expansion of the correlative pronoun. Instead of the correlative, one of the demonstratives (as, यह, वह, ऐसा, etc., or the pronominal सब) may be used in the principal clause.

a. Where especial distinctness is desired, the noun described by the adjective clause may be repeated in both the principal and subordinate clauses. Thus, राक्षसों का दल जो घिर आया था सो दल बादल सा छाया था, 'the army of demons which had come up around them,—that army cast a shadow as a cloud'; जा घट प्रेम ना बसे ता घट जानौ मसान, 'in whose body love dwells not, regard his body as a burning-ground (of the dead)'.

b. But, much more commonly, Hindí idiom, placing the relative clause with the noun first, omits the noun from the principal clause which follows. Thus, जितने शस्त्र हरि पर चाले तितने प्रभु ने सहज ही काट

डाले, 'the lord with perfect ease broke in pieces every weapon which was cast at *Hari*'. बारह योजन का नगर जैसा श्री कृष्ण ने कहा था तैसा ही रात भर में बनाया, 'a city twelve *yojans* square, such as *Shrí Krishn* had directed, he built in one night'.

c. Sometimes, when the principal clause precedes, the substantive is omitted in the relative clause, as in English. Thus, भौमासुर पुष्प विमान में बैठे जो लंका से आया था, '*Bhaumásur* sat in the 'Flower-chariot' which had come from *Lankâ*'.

d. Or the substantive may be omitted in both the principal and subordinate clause, when no particular person is intended, or when the reference is to a subject well known. Thus, जो बिन दोनों को मारेगा सो मुंह मांगा धन पावेगा, 'he who shall kill those two, shall obtain the wealth his lips shall ask'; जिस ने सारे संसार को सृजा हम सब उसी के बस हैं, 'we are all in the power of Him who created the world'.

e. Sometimes the correlative may be omitted from the leading clause especially in poetry; as, मेरे मन का सूल जो खटकता है निकालो, 'take out the thorn which is rankling in my heart'; जे अनिरुद्ध पर परे हथयार अधवर कटे सिला की धार, 'the weapons which fell on *Aniruddh*, were cut in two on the edge of the stone'. In the common formula of assent from an inferior, जो हुक्म, or जो आज्ञा; there is an ellipsis of the entire principal clause (*sc.* हो सो मैं करूंगा).

f. The relative may be omitted from the subordinate clause. Thus, बचे सो भागे, 'those who escaped, fled'; मीठे बोले ताहि कौन परायो, 'who is unfriendly to him who speaks kindly?'. This is especially common in poetry; as, गुरुपदरज मृदु मंजुल अंजन नयन अमिय दृगदोषविभंजन तेहि करि विमल विवेक विलोचन, 'the soft and beautiful collyrium of the dust of (my) *Guru's* feet; (which is) nectar (to) the eyes, removing (all) defect of vision,—applying this to the clear eyes of the understanding, etc.'

g. Or, finally, where the connexion is quite plain, both the relative and correlative pronouns are omitted; as, भला किया कंस को मारा, 'you have done well (in that you have) killed *Kans*'.

729. The indicative tenses (Class III. § 721) will appear in adjective clauses whenever the qualification is stated as a fact. Of this abundant illustration will be found in the above quotations. But when the qualification is not stated

as an objective reality, one of the contingent tenses is employed.

a. This is especially the case, (1) in adjective clauses, denoting the object, purpose, or prospective result of an action; also, (2) in all indefinite specifications of number, quantity, quality, etc., where no particular individuals are intended. In this latter case, ऐसा, and इतना or इत्ता are very commonly found in the principal clause; and the subordinate clause is to be regarded as the expansion of that pronominal. Sometimes the adjective clause is introduced by कि, instead of जो. Examples are as follows: (1) जिस में कृष्ण बलदेव आवें सो कर काज, 'do that thing by which *Krishn* and *Baldev* may come'; भांति तेहि राखब राऊ सोच मोर जेहि करहिं न काऊ, 'keep the king in such a way that he may never feel troubled about me'; (2) जिस शास्त्र में परमेश्वर का शुद्ध वर्णन हो, 'in that Scripture in which there may be a clear account of God'; जितने लोग आए हों सब को नेओता दो, 'as many people as may have come, invite them all'; ऐसा आनन्द उपजा कि दुख नाम को न रहा, 'such joy arose that sorrow remained not to (its) name'; ऐसा उपाय करो जो फलदायक हो, 'lay such a plan as may be effective'; किसे इतनी सामर्थ है जो उसे बखाने, 'who has so much ability that (he) might set it forth?'

b. In the following the principal clause implies a condition, which not being realized, the result was impossible. Hence the Indefinite Imperfect (§ 615, [5]) is used in the adjective clause, अर्जुन को क्या सामर्थ थी जो हमारी बहन को ले जाता, 'what was *Arjun's* power that he should carry off our sister?' But in the following the contingent future is employed; नहीं तो उन की क्या सामर्थ थी जो कौरवों से लड़े, 'else what was their power that they should fight with the *Kauravs*?'

c. Sometimes the adjective clause contains two or more relatives corresponding to as many correlatives in the principal clause. In this case English idiom requires that all except the leading relative be translated as indefinites. Thus, जो जेहि भाव नीक तेहि सोई, 'whatever one's disposition may be, that (disposition) seems good to him'; जिन के रही भावना जैसी प्रभु मूरति देखी तिन तैसी, 'whatever affection existed with any one, according to that they beheld the lord's form'.

Rem. A similar construction occurs with relative adverbs.

d. Sometimes जैसे, used adverbially, is elegantly substituted for the relative in final clauses, so that they assume the form of adverbi-

al clauses. Thus, जैसे जाय मोह भ्रम भारी करहु सो जतन, 'make such an effort as that vain affection and gross error may depart'.

e. Similarly जहां may take the place of the noun and relative which should appear in the adjective clause; as, धन्य सो नगर जहां तें आये, 'blessed that city whence they came'.

Adverbial Clauses.

730. The *adverbial* clause is the expansion of an adverb. It therefore defines the predicate of the principal clause in respect of time, place, manner, cause, or any other adverbial idea.

731. *Temporal* adverbial clauses are regularly introduced by जब (जद or जौ), 'when', to which the correlative तब (तद or तौ) regularly corresponds in the principal clause. As remarked in §496, related adverbial ideas are expressed by the combination of the postpositions से, तक, etc., with the temporal adverb.

Examples are as follows: जब वहां न पाया तब आपस में बोलीं, 'when (they) found (him) not there, then they said among themselves';— जब से आप हमें .... नंद के यहां रख आये तब से परबस थे, 'since you left me at the house of *Nand*, I have been subject to others'; जब तक सांसा, तब तक आसा, 'while there is life, there is hope'.

a. For the above adverbs may be substituted various nouns denoting time, as समय, काल, दिन, etc., preceded by the relative pronoun in the subordinate, and the correlative, or a demonstrative in the principal clause. Thus, *e.g.*, जिस समय अनिरुद्ध जी को बानासुर ले गया, उस काल अनिरुद्ध जी बिचारते थे, 'at the time *Bánásur* carried off *Aniruddh*, *Aniruddh* was reflecting'.

b. Occasionally a temporal clause is elegantly introduced by कि, as, वह भूखा बैठा था, कि इस में विस्वामित्र ने यह बचन कहा, 'he was seated hungry when *Viswámitra* said this word'.

c. As in adjective clauses, the relative is often omitted; as, सब गोपियां चारों ओर से घेर कर खड़ी भईं तब श्री कृष्ण उन्हें साथ लिये वहां आए, 'all the milk-maids stood encircling him on every side, then *Shrí Krishn*, taking them along, came to that place'; चलेहु प्रसंग दुरायहु तबहूं, 'when conversation is actually going on, even then conceal (it)'.

732. *Local* Adverbial clauses are regularly introduced by the relative adverbs जहां, or जिधर, or their equivalents, combined when necessary with various postpositions. The proper correlative or the demonstrative regularly follows in the principal clause.

Thus, जहां लोमस ऋषि थे तहां कितने एक लड़के खेलते हुए जा निकले 'several children playing came out where the sage *Lomas* was'; जहां कंस गया है तहांई तुम्हें भी भेजूंगा, 'where *Kaṇs* has gone, will I send you too, to that very place'.

a. When the principal clause precedes the subordinate, यहां is commonly preferred to the correlative तहां; as, रानियां यहां गईं जहां ... दोनों वीर मृतक लिये बैठे थे, 'the queens came where the two heroes were seated with the corpse'. यहीं गया जहां वसुदेव देवकी थे, 'he went to the very place where were *Basudev* and *Devakí*'.

b. Occasionally, as in temporal clauses, a noun of locality, combined with the relative or correlative pronoun, takes the place of one or both of the local adverbs; as, धन्य यह ठौर जहां आकर प्रभु ने दर्शन दिया, 'blessed (is) this place, where the lord has come and revealed himself'.

733. *Modal* Adverbial clauses are regularly introduced by the modal adverb ज्यूं, or it equivalents, followed by त्यूं, etc., in the principal clause.

Thus, ज्यों रथ निकट आया, त्यों गोपियां कहने लगीं, 'as the chariot drew near, the milk-maids began to say—'. Or, rarely, the adverbial clause may be introduced by कि, indicating it as the explication of यों in the leading sentence. Thus, यों कह देवकी को बचाऊं कि जो पुत्र मेरे होगा सो तुम्हें दूंगा, 'speaking thus, I may save *Devakí*, namely, The one which I shall have I will give to you'.

Rem. The latter clause here approximates closely in character to an objective substantive clause; but differs from it in that the sentence is not given as the very words to be spoken, so that it cannot stand in the relation of an accusative to the verb कह.

a. Still more common than the above, is the adverbial use of जैसे or its equivalents to introduce a modal clause. This is used almost invariably in introducing a comparison. Thus, जैसे आप ने कंस को मार भक्तों को सुख दिया तैसे ही मधुपुरी का राज कर प्रजा पालन कीजे, 'as your

majesty, having destroyed *Kaṇs*, gave joy to your worshippers, even so, reigning over *Madhupúr*, be pleased to take care of the people'; जैसे बने तैसे ही ले आते हैं, 'in whatsoever way it may be accomplished, so will we bring him'.

b. When the principal clause precedes the other, the demonstrative is commonly substituted for the correlative pronominal. Thus, ऐसा सुख माना कि जैसे तपी तप कर अपने तप का फल पाप सुख माने, 'they rejoice as an ascetic, having done penance, rejoices on receiving the fruit of that penance'.

c. The correlative may be omitted from the principal clause; as, जैस खाल लुहार के सांस लेत बिनु प्रान, 'like bellows of the blacksmith, it breathes without life'.

d. For जैसे and तैसे, जिमि and तिमि are often substituted in the *Rámáyaṇ*. The correlative, however, is often omitted. Thus, जिमि यह कथा सुमायउ मोही तिमि जनि हरिहि सुनावहु कबहू, 'never tell this story to *Hari*, as you have told it to me'. सहित दोष दुख दास दुरासा दलइ नाम जिमि रवि निस नासा, 'the Name removes the worshipper's despair, with (his) sin and sorrow, as the sun destroys the night'.

e. As in other adverbial clauses, appropriate nouns combined with the relative and correlative pronouns, may take the place of the modal adverb; as, जिहि बिधि भा आगे कहब, 'I will tell thee hereafter in what way it happened'.

734. In temporal, local and modal adverbial clauses alike, one principle determines the use of the indicative or contingent tenses. When the adverbial clause is introduced merely as a supposition, without reference to any objective reality, then one of the three contingent tenses, future, imperfect, or perfect must be used; but when it is presented as an objective reality, one of the indicative tenses.

a. Thus, the contingent future is used in indefinite statements of time or place; as, जब वह आवे मुझे खबर दीजे, 'when he comes, (then) let me know'; जहां मिले उसे वहां पकड़ लाइयो, 'seize and bring him from wherever you may find him'.

b. Similarly, one of the contingent tenses is commonly employed in comparisons, when the object with which comparison is made, is

regarded merely as a *mental conception.* Thus, दोनों वीर ऐसे टूटे जैसे हाथियों के यूथ पर सिंह टूटे, 'the two heroes broke (upon them) as a lion might break upon a herd of elephants'. But when the illustration is regarded as an *objective reality*, one of the indicative tenses is employed. Thus, श्री कृष्ण बलराम ऐसे सोभायमान लगते थे जैसे सघन घन में दामिनी सुहावनी लगती है, '*Shrí Krishṇ* (and) *Balrám* seemed as beautiful as seems the lightning in a dense storm-cloud'.

Rem. The choice of the tense in comparisons is thus obviously determined entirely by the way in which the speaker or writer chooses to regard the object with which comparison is made.

c. In poetry, the copula being omitted, the mode of conception is left undefined. Thus, जो गुनरहित सगुन सो कैसे जल हिमउपल, 'He who is the unconditioned, how becomes he conditioned? as the water'.

735. *Causal* adverbial clauses express (1) the reason, ground, or consequence of the principal clause. They are commonly introduced by जो, used as a conjunction (§ 520), in the sense of 'since', or 'whereas'. The principal clause is then introduced by सो or तो.

Examples:—हम जो ऐसे दुख में हैं हमें कोई छुड़ानेवाला चाहिये, 'since we are in such trouble, we ought to have some deliverer'; कितनी एक बेर में जो ऊधो जो सोके उठे, तो नंद उस के पास जा बैठे, 'after some time, as *Údho Jí*, having slept, arose, Nand went and sat beside him':—sometimes the subordinate clause is not formally stated; thus, सो ज्ञानी पुरुष मरने के अनन्तर पाषान के समान हो रहता है, 'so intelligent man after death passes into the condition of a stone'.

(2) Causal adverbial clauses may express the *condition* under which the action of the principal verb takes place, as the *causa sine quâ non* of the event. The subordinate clause is called the *protasis*, and the principal clause the *apodosis*. The *protasis*, expressing the condition, is regularly introduced by जो or यदि or the Persian अगर, 'if'; and the *apodosis*, by the illative तो.

736. It is important to give careful attention to the discriminative use of the tenses in compound sentences involving a condition. The following principles are to be noted.

The realization of the condition may be (1) possible, (2) actual, or (3) impossible. Hence, three general cases present themselves :—

(1) The condition may be only subjectively assumed as a *possibility*, which may or may not be in accordance with fact. In this case the verb of the *protasis* must be in one of the three contingent tenses, future, imperfect or perfect. (§§ 604, 622, 631.) When the consequence is regarded as certainly following, if the condition be fulfilled, then the verb of the principal clause will be in one of the indicative tenses; but when the conclusion is presented (*b*) as merely a possible issue, one of the contingent tenses must be employed.

Thus, *a.* कल जो जुरासिंध चढ़ आवे तौ प्रजा दुख पावेगी, 'if *Jarásindh* should attack us to-morrow, then the people will have trouble'; जो त्रिलोकी की माया दूं, तौभी तुम्हारे ऋन से उतरन न हूँ, 'if I should give the riches of the three worlds, yet I am not free from indebtedness to you'; जौ तेहि आजु बध बिनु आवौं । तौ रघुपतिसेवक न कहावौं, 'if I come to-day without having slain this (demon) then let me not be called the servant of the lord of *Raghu*':—*b.* जो इसी को मारूं तो निर्भय राज करूं, 'if I but kill this woman, then I may reign without fear'; or, with the respectful form for the contingent future; जो आप इसे खोया चाहिये तो मैं एक उपाय बताऊं, 'if your honor wish to get rid of this, then I may suggest a plan'. Thus the contingent future is used in both apodosis and protasis to express a conceivable hypothesis, with its consequence. Thus, जौ दिन प्रति अहार करु सोई बिस्व बेगि चौपट होई, 'if he should eat every day, the world would soon be a waste':—*c.* For the contingent future in the protasis the imperative may be substituted; as, सो कृपा कर कहो तो हमारे मन का संदेह जाय, 'kindly tell me that, (*i.e.*, if you will tell me,) 'then the doubt of my mind may be removed'.

Rem. Observe (1) that as the Oriental dislikes direct and positive assertion a contingent tense is often used in Hindí, when English idiom would require the indicative:

Rem. (2) It must also be remembered that in all but the most modern Hindí these nice discriminations are constantly neglected, so that, in poetry especially *e.g.*, we often find the forms of the contingent future, where the

letter of these rules would require absolute future; as, e.g., *jo iki barai amara so hoí*, where modern idiom would require *hogá*; he who marries this girl shall become immortal'.

(2) When the condition is assumed as a reality, or in the future, past or present time, as when its fulfilment is assuredly expected, then the protasis takes the verb in the absolute future or some other of the indicative tenses. In the apodosis the conditions above specified necessarily regulate the choice of a contingent or indicative tense.

Examples:—जो मैं निकलूंगा तो उस को अमर्य्याद होगी, 'if I come out, then he will be degraded'; जो मैं अब क्रोध करता हूं तो काज बिगड़ेगा, 'if I now get angry, the business will be spoiled'; जो तू ने नहीं लिया तो और कौन ले गया, 'if you did not take him, then who else did carry him off?'

(3) In the third place, both condition and consequence may be contrary to fact and impossible of realization. The protasis expresses a condition which was not realized, the apodosis a consequence which would have followed had not the condition failed. The verb of the protasis is commonly put in the indefinite imperfect, much less frequently in the negative contingent perfect, and very rarely in the negative contingent imperfect. The verb of the apodosis is commonly also found in the indefinite imperfect.

Examples:—जो मैं उन से कुछ मांगते तो वह देते, 'had I asked any thing from him, he would have given (it); जो यह प्रसंग चलता तो मैं भी सुनता, 'had this story been going on, then I too should have heard (it); जो मैं आया न होता तो उन को पाप न होता, 'had I not come, they had not had sin'.

a. Sometimes the past imperfect is used in the apodosis; thus, जो चाहता तो ला सकता था, 'he was able to bring it, if he had wished'. The past tense, था, of the copula is sometimes found alone in the apodosis; thus, जो तुम मेरी सुनते तो अच्छा था, 'it had been well if you had heard what I had to say'.

737. The conditional conjunction is often omitted in all varieties of the conditional sentence. Thus, जमुना के तीर पर जा रहूं तो बचूं, '(if) I go and live on the bank of the Jamná, then I may escape'. Here

may be noted the common idiom, in which a verb is repeated with तो; as, *e.g.*, मुझे कष्ट होय तो होय, *lit.*, '(if) trouble be to me, then it may be', *i.e.*, 'very possibly I may have trouble'.

a. In phrases introduced by नहीं तो, or its equivalents, there is an ellipsis of the entire protasis except its negative. Thus, इसी समय जताया चाहिये नहीं तो क्या जानिये पीछे क्या दुख दे, 'I ought to inform him at once, (if I do) not, then who knows what pain he may afterwards give?' Similar are the following passages from the *Rámáyaṇ*; सोइ रघुनाथ तुमहि करनीया नतरु. . . .मैं न जियब, 'that, O lord of *Raghu*, is to be done by you, else I shall not live'; सुमुखि होत जीवन हानी, 'be cheerful, else there is peril of your life'; सहिउं कठोर बचन सठ तोरे नाहिन्त लै जातेउं सीतहि बरजोरे, 'I endure thy hard words, wretch, else I would carry off *Sítá* by force'.

b. The illative conjunction तो is also sometimes omitted from the apodosis; and often, as in the following, both the illative and the conditional conjunction are omitted. Thus, काम पड़े अपना बल दिखाते हैं, 'if occasion arise, then they show their strength'. This omission is specially common in poetry; as, एक बार कैसेहुं सुधि जानौ कालहू जीति निमिष महं आनौ, 'could I in any way at all know one trace (of her), I could in a moment conquer and bring captive Death himself'.

738. Sometimes a clause is at once temporal and conditional. In this case, the *protasis* is introduced by जब, but the *apodosis*, by the illative तो; as, जब वह आवे तो मैं कहूं, 'when he comes, then I may tell'; where तो represents the 'telling' as conditioned by the previous clause.

a. Very often the temporal adverb is merely implied, and तो alone in the *apodosis*, marks the conditional character of the *protasis*. Thus, उस का ध्यान छूटा तो उन्हों ने ध्यान कर जाना, '(when) his meditation was broken, then, reflecting, he knew'; एक दिन राजा परीक्षित आखेत को गये तो वहां देखा, 'one day (when) *Rájá Parikshit* went to hunt, then he saw there—'.

739. Concessive clauses are a species of conditionals, and are subject to the same rules as to the employment the tenses. The subordinate clause is introduced by यद्यपि, यदपि, जो भी, or even जो alone; to which तथापि, तदपि, or colloquially तौ भी or पर, answer in the principal clause.

Examples :—यद्यपि वे पुरुष ज्ञान स्वरूप मानते हैं तथापि उस की ज्ञानस्वरूपता केवल नाममात्र की है, 'although they regard man as intelligent, yet his intelligence is only a mere name'; यदपि असमंजस भारी तदपि बात इक सुनहु हमारी, 'although there is great uncertainty, yet hear a word of mine'; जो अनेक जन्म अवतार ले बहुतेरा कुछ दीजिये तौभी विद्या का पलटा न दिया जाए, 'if one should become incarnate in countless births, and give never so much, yet an equivalent for learning could not be given'; कोई इस देह को पोषे पर यह कभी अपनी न होयगी, 'although one cherish this body yet it will never become his own'.

a. Sometimes the concessive conjunction is omitted; thus, क्या हुआ जो अबकी लड़ाई में हारे, 'what though we have been worsted in this present battle?'

Of Interrogative Sentences.

740. These present but little that calls for special remark. In the absence of any other interrogative word, a question is often indicated by the interrogative pronoun, क्या (poet. कि [की] or किं), which in such cases is incapable of translation. When a question merely implies perplexity, so that a direct answer is not expected, the contingent future is employed; but when asked for information, one of the indicative tenses is required.

Examples :—अब इस गोकुल में रहना कैसे बने, 'now how can one manage to remain in *Gokul*?' ऐसे लोग क्या कुछ भला कहाते हैं, 'are such people called any thing good?' यह अपमान कैसे सहा जायगा, 'how shall this dishonor be endured?'—where the question is equivalent to a strong negative statement; मैं तुझे क्या मारूं, 'why should I kill thee?' रामजननि हठ करब कि काऊ, 'will the mother of *Rám* ever show obstinacy?' को तुम्ह हरिदासन्ह महं कोई, 'are you one of the servants of *Hari*?'

741. The Hindí exhibits a special fondness for interrogative forms. Thus, the interrogative is often substituted for the demonstrative, or correlative pronoun or adverb in the various compound sentences above noted,—especially when surprise is expressed. Thus, गर्व रावण कुंभकरण को कैसा खो दिया कि जिन के कुल मे एक भी न रहा, 'how did pride ruin *Rávan* and *Kumbhakaran*, so that not even one of their family remained!' उभय मध्य सिय सोभति कैसी ब्रह्म जीव बिच माया जैसी, '*Sítá*

appeared between the two, like the Illusive Power between *Brahm* and the soul'; राजा युधिष्ठिर कहां आते हैं कि जहां मय दैत्य ने मन्दिर बनाए थे, 'where does Rájá *Yudhishṭir* come, but where the demon *máyá* had built a palace?'

Of the Collocation of Words.

742. The normal order of the parts of a simple sentence in Hindí, is (1) subject, (2) predicate, (3) copula, as मनुष पापी है, 'man is a sinner'; राम दास बुद्धिमान है, '*Rám Dás* is wise'. But in the passive construction of transitive verbs, the case of the agent takes the first place, the subject nominative or the accusative the second, and the predicate verb the last place; as, उस ने रस्सियां मंगाईं, 'he sent for ropes'.

743. Hindí, however, allows of the greatest liberty in deviating from this normal order, whether for the sake of emphasis, or to meet the necessities of metre in poetry, and of rhythm even in prose. In general, a word is rendered emphatic in proportion as it is displaced from its normal position in the sentence. Thus, the subject is rendered emphatic when last in the sentence; as, तजते हैं पति को अकुलीनी नारी, '*base-born women* desert their husbands'. The predicate is also emphasized by placing it after the copula, last in the sentence; as, तुम्हारा पुण्य है बहुत और पाप है थोड़ा, '*abundant* is your merit, and your sin *little*'; ये हैं ब्रह्मा रुद्र इन्द्र के ईस, 'this is the lord of *Brahmá*, *Rudra* and *Indra*'. Or the predicate, if emphatic, may take the first place in the sentence; as, सामर्थी वेई हैं जो मा बाप की सेवा करते हैं, 'those are *powerful*, who obey their parents'.

744. The copula receives the greatest emphasis when placed in the beginning of a sentence; as, है तो अच्छा, 'it *is* indeed good'. This is especially common, to heighten the effect of a following adversative clause; as, है तो गरीब, पर बुद्धिमान, 'he *is* indeed poor, but wise'; हैं तो कुशल क्षेम से पर ... निपट भावित हो रहे हैं, 'they *are* indeed well, but...are in much anxiety'.

745. The object of a transitive verb regularly immediately precedes it; as, वह हम को मारता है, 'he is beating me', but is emphasized when first in the sentence; thus, इस अजीत को मैं कैसे जीतूंगा, 'this unconquerable one how shall I conquer?' A less emphatic position is the last; as, जो व्याहेगा इसे सो मारेगा मुझे, 'he who marries *her*, will kill *me*'. The transitive verb itself is emphatic in the first place; thus,

मारें कहा तोहि हम, 'shall *I kill* thee?' and also in the following; सो देते क्यों नहीं, 'why do you not *give* it?'

a. If a verb have an indirect object, this regularly immediately precedes the direct object; as, मैं तुम को यह किताब देता हूं, 'I give you this book'. But words denoting the motive or object of an action, are regularly placed immediately before the verb; as, वह हम को बचाने आया, 'he came to save us'. But for emphasis it may follow the verb. Thus, यह असुर आया है प्रजा को दुख देने, 'to afflict the people this demon has come'.

746. In contrasted clauses the emphatic words may be placed, the one at the beginning of the first clause, the other, last in the second; thus, दुख सहा उस ने, हम को दिया सुख, '*sorrow he* endured, to us gave *happiness*'.

747. In interjectional phrases, the following is an illustration of the common order; धन्य है परमेश्वर को, 'praise unto God!' But the copula may sometimes be omitted, and the order inverted; thus, तुलसी ऐसे पतित को बारबार धिरकार, '*Tulsí*! on such a sinner, again and again a curse!'

748. The vocative usually stands first in a sentence, but may come last for emphasis; as, तैं ने यह क्या किया पापिनी, 'what is this thou hast done, thou wicked woman?'

749. When pronouns of different persons follow one another in the same construction, the order is the reverse of English, the 1st person always precedes the 2nd, and the 3rd. Thus, हम तुम ने क्या फल पाया, 'what fruit have you and I obtained!' गुरुपत्नी ने हमें तुम्हें ईंधन लेने भेजा, 'The *guru's* wife had sent us and you to get firewood'.

750. Attributive adjuncts, whether adjectives, participles, or genitives, invariably precede the nouns they qualify. When they follow they are to be taken predicatively and are thus rendered emphatic. The only exception to the statement is in the case of the genitive which, in books written under the influence of Persian, often follows the substantive in imitation of Persian idiom.

Examples are, वह बड़ी बस्ती है, 'that is a large town'; यह मेरी पुस्तक है, 'this is my book'; मैं ने वहां मरे हुए सिंह को देखा, 'I saw a dead lion there'. But reversing the order, these all become predicative adjuncts. Thus, वह बस्ती बड़ी है, 'that town is large'; यह पुस्तक मेरी है, 'this book is mine'; मैं ने वहां एक सिंह मरा हुआ देखा, 'I saw a lion dead there'.

751. Appositive adjuncts are regularly treated as attributives, and precede the noun which they define; thus, दशरथ का पुत्र राम, '*Rám* the son of *Dasarath*'; भवानी सुनार, 'the goldsmith *Bhavání*'.

752. All adjuncts, whether attributive or predicative, are rendered emphatic by separation from the noun which they qualify.

Thus, विधाता का भी कुछ तुम पर वस न चलेगा, 'even *Brahmá* will not have *any* power over you'; कल युग में राजा उपजे हैं अभिमानी, 'in the *Kali Yug* kings have arisen (who are) *proud*'; चार पांव रखता हूं तप सत दया और सोच, 'I have four feet, (*viz.*,) penance, truth, mercy, and meditation'.

753. Adverbial adjuncts, whether words or phrases, as, *e.g.*, conjunctive participles with their adjuncts, regularly closely precede the verb they qualify. They may even come between a verb and its object. In accordance with the general principle above noted, they become emphatic in proportion to their separation from the verb. Or emphasis may be expressed by placing them after the verb.

Thus, शीघ्र आओ, 'come quickly!' वह काशी में रहता था, 'he was living in *Káshí*'; वह हम से हर दिन कहता, 'he would every day say to me—', तुम चलकर देखो, 'go and see'. But with more or less emphasis हर दिन वह हम से कहता, '*every day* he would say to me'; तुम आओगे कब, '*when* will you come?', etc., etc.

754. When the negative is used with compound verbs, the emphasis of the negation properly falls upon that part of the compound to which it is immediately prefixed; as, *e.g.*, मैं नहीं लिख सकता हूं, 'I am not able to *write*'; but, मैं लिख नहीं सकता हूं, 'I am not *able* to write'. The force of illustrations is indeed lessened when dissevered from the context; but the following may be of some value: श्री कृष्ण चंद जो मुख से तो कुछ न बोल सका, पर आंखें डबडबाय ... देख रहे, '*Shrí Krishn Chand* with his mouth indeed was unable to *speak*, but with eyes full of tears stood gazing'. Here the emphasis is on the speaking; but in the following, it is the fact of *ability* on which the stress of denial falls; मेरे चरण बीस विस्वे थे अब कलि युग में चार विस्वे रहे इस लिये कलि के बीच में चल नहीं सकता, 'my feet are twenty in all, now in the *Kali Yug* four out of the twenty are left, hence to walk I am unable'.

Again, as appears from the context, with an emphasis on the prohibition ;—तुम अपनी बहन को ... निकलने न दो 'do not allow your sister to come out'; but with a different emphasis, ऊषा को मंदिर में उठाय लाया और फिर न जाने दिया, 'he took up and carried *Ushá* to the palace, and did not let her *return*'.

a. Observe that when the passive conjugation is used in strong denials the negative, in accordance with the above, is almost invariably placed immediately before the auxiliary. Examples are very numerous ; thus, उस समय की सोभा कुछ बरनी नहीं जाती, 'to describe the beauty of that tune is impossible'; मोपै चल्यौ नाहि जातु, 'for me to walk is impossible'.

755. Of conjunctions it is to be observed, that भी must always immediately follow the word which it emphasizes. Thus, मेरा भी एक बेटा पढ़ता था, 'one son of *mine* also was reading ; *i.e.*, of *mine*, as well as of some other person ; but, मेरा एक पुत्र भी पढ़ता था, 'one *son*, also, of mine, was reading ; or with yet a different sense, मेरा एक पुत्र पढ़ता भी था 'one son of mine was *reading* also'; तो, as a particle of emphasis, regularly follows the word which its emphasizes ; as, मैं तो जरूर आऊंगा, 'I indeed, will surely come'. But as an illative particle it commonly takes the first place in the sentence ; as, जो आप आज्ञा करें तो हम जन्मभूमि देखि आवें 'if your honor will give permission, then I will go and see my birth-place'.

a. और (अरु, ओ, औ, वो) 'and', कि, 'that', परन्तु, पर, किन्तु, 'but', 'yet', वा, अथवा, or या, 'or', must occupy the first place in the sentence they introduce, or immediately precede the phrase they annex. जो or यदि, 'if'. यद्यपि, तथापि, etc., 'although', regularly take the first place in the sentence. But after emphatic words may precede them. Thus, यह आदमी जो आवे भी तौ भी उस से तो क्या काम हो सके, 'this man, even if he come, then of what use can he be?' वह राजा यद्यपि बहुत ही धनवान है तथापि किसी को भी कुछ देता नहीं, 'that *Rájá*, although very wealthy indeed, yet never gives any thing at all to any one'.

756. As to the arrangement of the various members of a compound sentence, the following points are to be observed :—

(1) Final substantive clauses introduced by कि, 'that', and causal sentences introduced by क्योंकि, 'because', can never stand first as sometimes in English. Thus, मैं इस लिये आया हूं कि आप से भेंट होय, 'I have come that I may have an interview with you'; मुझ से इस युग

मैं रहा नहीं जाता क्योंकि शूद्र राजा हो अधिक अधर्म्म मेरे पर करेंगे, 'it is impossible for me to remain in this age, because *Shudras*, becoming kings, will exercise more injustice over me'.

a. But final and causal sentences introduced by the relative pronoun may emphatically precede the principal clause. Thus, तुम ऐसा उपाय करो जिस से जन्म सुफल होय, 'contrive such such a plan as that your birth may prove fruitful (of good)'.

b. Adjective clauses introduced by the relative जो, regularly precede the correlative clause; but the relative when emphatic may be placed last. Thus, वह गुरु काम का है जो दुख हर सके, 'that spiritual guide is of use who is able to remove sorrow'; उस पुष्प विमान में बैठे जो लंका से आया था, 'he sat in that flower-chariot which had come from *Lanká*'.

757. Adverbial clauses, denoting place, time, manner, or the condition of an action, usually precede the principal clause which they follow. But when there is emphasis upon the principal sentence it will precede the subordinate clause.

a. It is to be especially observed that a conditional clause cannot follow the principal clause as freely as in English. The learner should be especially careful, in translating such English phrases, as, he will go if you will', to avoid the English order, as in most cases the Hindí will then be obscure. The conditional clause in Hindí very rarely and exceptionally takes the second place in a compound sentence.

b. Examples of the emphatic position of the principal before the adverbial clause are as follows:—हम ने तो यह तभी जाना था जब श्री कृष्ण चंद ने ... व्रज की रक्षा करी, 'we indeed knew this even that time when *Shrí Krishn Chand* protected *Braj*'; आप ने बड़ी कृपा की जो आप मेरी सुधि ली, 'your honor has exercised great compassion, that you have come and taken thought for me'.

758. It is important to remark that in poetry, all rules and principles touching the position of words and sentences, give way to the exigencies of the verse. Thus even the order of the parts of compound words is reversed; as, *e.g.*, in मर्दनमयन for मयनमर्दन, 'destroyer of *Mayan*', to rhyme with सयन in the previous line. Words denoting plurality (§ 147) may precede the noun they modify; as, देहिं गुन गारी 'they utter abusive words'. Even the postpositions may pre-

cede the noun ; as, **मांझ त्रिवेनी** for **त्रिवेनी मैं**. 'in the Triple junction'. And an attributive may follow its noun, even at a long distance; as, **रेनु भवसागर जिन कीन्ह यह**, 'who has made this ocean of life as sand'.* And a conditional conjunction may appear in the end of the sentence to which it belongs ; as, **कोटिसिंधुसोषक तव सायक यदपि**, 'although thy arrows could dry up ten million oceans'. And the parts of compouud verbs are separated and inverted, quite at the pleasure of the poet, as illustrated in § 447, (1).

SUPPLEMENT.*

PROSODY.

1. The Hindí system of prosody, in its fundamental principles, is substantially identical with that of the Sanskrit. In no modern language, probably, has prosody been so elaborately developed as in Hindí. Indeed, as yet, prose Hindí is quite exceptional, and almost owes its existence to the stimulus of a foreign government, or the labors of missionaries; who, as might be expected, are for the most part unable to write a foreign language except in prose. Native writers, left to themselves, have almost without exception written in verse, and their labors have resulted in a system of versification which for inexhaustible variety, as well as for its intrinsic beauty, is probably unsurpassed.

2. A general understanding of the principles of Prosody is a prerequisite absolutely necessary to the understanding and interpretation of Hindí poetry. Without this, the student will often be left to uncertain conjecture; nor, again, can any person, without an understanding of this topic, even read properly the simplest Hindí verse. His enunciation, if in public, is sure to be chiefly a matter of amusement to the natives who may hear him.

3. Hindí prosody knows nothing of metre determined, as in English verse, by the accent. Missionaries have indeed produced many hymns, in accentuated verse, after the manner of English metres; but verse of this kind is entirely a foreign importation, nor is there any reason to believe that the natives of India will ever be led to exchange their own admirable system for the comparatively harsh and unflexible system of English versification, which the exigency of the occasion has called into, probably, a merely temporary existence.

4. All Hindí verse is regulated, like that of classic Greek and

* It is proper to remark that as the author was unexpectedly compelled to leave India when the printing of the Syntax had reached *p.* 344, it became necessary for him to attend to the printing of the Prosody, which required his personal supervision, before the Syntax was finished. The paging could not therefore proceed continuously with the rest of the book, so that it became necessary to introduce the prosody in the shape here presented, as a supplement. This will explain the irregular form of this chapter.

Latin, by a regard to the quantity of the syllables, as *long* or *short*. In Hindí poetry, however, unlike that of ancient Greek, Latin and Sanskrit, rhyme (तुक) is almost universally employed; and usage demands that rhyming lines shall always correspond, not in one only, but at least in the two last syllables.

N. B. It should be remembered, however, in order to the correct interpretation of this rule, that the vowel *a*, inherent in all consonants, which in prose is often silent when medial, and always silent when final, in poetry is always counted and commonly pronounced. Thus, *e.g.*, बात, although in prose a monosyllable (*bát*), in poetry is reckoned a dissyllable, *báta*. (*Vid.* § 10, *e.*)

5. Quantity is either *long* (गुरु or दीर्घ) or *short* (लघु or ह्रस्व). A long syllable is denoted in Hindí prosodial notation by the mark ऽ, and a short syllable by the mark ।, which signs are thus respectively equivalent to the English marks – and ∪.

6. Quantity is determined by the following rules.

(1) The vowels अ, इ, उ and ऋ, are *short*, and the remaining vowels आ, ई, ऊ, ए, ऐ, ओ and औ, are *long* by nature.

a. It is important to observe that although ए, originally, denoted a long diphthongal sound only, it has come to represent also, in Hindí, as in Prákrit, a short sound, *ĕ* (§ 1. *b*); for which reason, in Hindí poetry, ए is sometimes treated as a short vowel.

b. The principle which regulates the quantity of ए seems to be as follows. Whenever ए represents an original radical, as, *e.g.*, in a noun like बेटा, or in a *gunated* causal base, like फेर in फेरना, from फिरना; or has resulted from the combination of two formerly concurrent letters, as in करे for करइ, from करहि, or घोड़े for घोडयाह; in such cases ए is invariably long. But in words where ए represents a primitive short vowel, *a* or *i*, as, *e.g.*, in जेहि for जिहि, रहेउं for रहिउं (?), it is usually, though not invariably, counted prosodially short. A good illustration is found in the following half *Dohá* from the *Rámáyaṇ*; जेहि राखेउ रघुबीर ते उबरे तेहि काल महं. This line can only be scanned in accordance with the above principle, by counting ए in जेहि, राखेउ and तेहि, as short, and the remaining *e's* as long. Otherwise we shall have 27 instants, instead of 24, as required for each line of a *Dohá*. But in the following *Arddh Chaupái*, ए is short in जेहि, and long in तेहि: सभय हृदय बिनवति जेहि तेही. This Prákritic short or 'common' ए appears

chiefly in the oblique forms of the various pronouns, and as a union-vowel before verbal terminations; as, सोहि, चलेउ, करेसु, etc., etc.

(2) A short vowel before two consonants in the same word becomes long by position. Thus, उ in बुद्धि, and *a* in the first and second syllables of प्रत्यक्ष, are long by position.

a. In Sanskrit prosody, a final short vowel was also lengthened before a conjunct consonant initial in a following word. But Hindí poets commonly neglect this.

Exc. 1. A short vowel before the plural termination न्ह or न्हि, and sometimes before म्ह and ह्म, as in मुनिन्ह, तुम्ह and ब्रह्म, remains short.

Exc. 2. A short vowel before a conjunct consonant of which the second element is र, as, *e.g.*, *a* in सप्रेम, may be counted either long or short.

(3) A short vowel before *Anusvár* or *Visarg* followed by a consonant, is long by position. Thus the short vowels in दुःख, संग, लिंग, are all long by position. So also *Anusvár* in the end of a line lengthens a preceding short vowel; as in अयं, नमामयं.

a. But when *Anusvár* stands, as is very often the case, for *Anunásik* (§ 7), a preceding short vowel remains short. Thus, *e.g.*, in भंवर, करहिंगी, मुंह, *Anusvár* stands for *Anunásik*; and therefore the vowels अ, इ, and उ, retain their natural short quantity.

7. The unit of metrical quantity is called मात्र *mátra*, 'an instant'. A *mátra* denotes the length of time occupied in the utterance of a short vowel, as अ, इ, or उ. All long vowels and diphthongs are regarded as consisting of two *mátras*. This must be carefully borne in mind, in order to understand the prosodial measurement of verse. Thus the words तप, ताप, तपस्वी, contain, respectively, 2, 3, and 5 *mátras*, as follows; तप, $\breve{\text{त}}+\breve{\text{प}}=2$; ताप, $\bar{\text{त}}+\breve{\text{प}}=3$; तपस्वी, $\breve{\text{त}}+\bar{\text{प}}+\bar{\text{स्वी}}=5$. Similarly the line काम क्रोध मद लोभ की, contains 13 mátras.

Rem. For मात्रा, मत्त also occurs in some native works. कल is also used in the same sense.

8. The laws of Hindí prosody allow a great degree of liberty in respect of orthography, and even of grammatical construction. The following principles regulate *prosodial license*.

(1) A long may be written for a short vowel, and *vice versá*.

a. This rule most commonly operates in final letters and at the end of lines, either for the sake of rhyme, or to fill out the total quantity of the line; as in हनुमाना for हनुमान (to rhyme with जाना);

हानो (to rhyme with पहचानो); and (to fill out quantities) बहूता for बहुत, दूता for दूत; छोहू for छोह, etc., etc.

b. But medial radical vowels also are sometimes shortened, even in the middle of a line; as, *e.g.*, in ठकुर for ठाकुर, परुसन for परोसन, अनन्द for आनन्द, सुखि गो for सूखि गो, जनहिं for जानहिं, कमनीय for कामनीय, etc., etc.

(2) *Anusvár* is inserted or omitted for the sake of rhyme; as in बरायँ, सुग्रीवँ, to rhyme with बायँ and सोवँ; and दाऊ (for दांव) to rhyme with काऊ.

(3) Diphthongs medial and final are resolved into their component vowels; as, भयआतुर for भयातुर; कहइ, मिलइ, करइ, for कहे, मिले, and करे; पइठिहौं for पैठिहौं, etc., etc. The latter vowel is then very often prolonged; as, *e.g.*, in करई, परई, for करे and परे; and sometimes the former vowel is lengthened; as in the following, where उड़ाउं is written for उड़ौं, to rhyme with खाउं; लरिकाई जहं जहं फिरहिं तहं तहं संग उड़ाउं. More rarely both are lengthened; as in सकाई for सके, to rhyme with उपाई; thus, जिम थल बिनु रहि न सकाई.

(4) Occasionally a vowel of one organ is exchanged for one of another; as in देयो for देय, in the following: काहि कहै केहि दूषन देयो.

(5) A syllable, most commonly रे, is often added to fill out a line and make a rhyme; as in बड़ेरे, करताह, for बड़े and करत.

(6) A consonant is sometimes doubled, to lengthen a preceding vowel; as in दमक्कहीं, चमक्कहीं, कट्टहिं, दपट्टहिं, for दमकहिं, etc.

Rem. It is possible that these, as also some other variations mentioned, are merely archaic forms of the words in question.

(7) The rules of agreement are often neglected, so that the masculine is used for the feminine, the singular for the plural, and *vice versâ*, to meet the exigencies of the rhyme. Thus, we have किये for किया, गावा for गाई, पाई for पाओ, etc., etc.*

9. *Pause* (विराम) is of two kinds, *sentential* and *harmonic*. The sentential pause occurs at the end of correspondent lines, and is marked by the signs, । *half-pause*, and ॥ *full-pause*. The harmonic pause or *cæsura* varies in different metres, and is marked by no sign.

10. The simple feet used in Hindí verse are of three kinds, *viz.*, monosyllabic, dissyllabic and trisyllabic. Occasionally, compound polysyllabic feet are also employed. Each class of feet contains several varieties as indicated below.†

*Vid. §713. † In the following pages it has been thought wise ordinarily to employ the Hindí names and symbols for the various feet; as until the stu-

		Name	*Abbrev.*	*Symbol.*	*In English.*	
Mono.	1.	गुरु	ग	ऽ	*Longus,*	–
	2.	लघु	ल	।	*Brevis,*	⏑
Dissyllabic.	1.	करण	गग	ऽऽ	*Spondee,*	– –
	2.	ताल	गल	ऽ।	*Trochee,*	– ⏑
	3.	ध्वज	लग	।ऽ	*Iambus,*	⏑ –
	4.	सुप्रिय	लल	।।	*Periambus,*	⏑ ⏑
Trisyllabic.	1.	मगण	म	ऽऽऽ	*Molossus,*	– – –
	2.	नगण	न	।।।	*Tribrach*	⏑ ⏑ ⏑
	3.	भगण	भ	ऽ।।	*Dactyl,*	– ⏑ ⏑
	4.	यगण	य	।ऽऽ	*Bacchic,*	⏑ – –
	5.	जगण	ज	।ऽ।	*Amphibrach,*	⏑ – ⏑
	6.	रगण	र	ऽ।ऽ	*Cretic,*	– ⏑ –
	7.	सगण	स	।।ऽ	*Anapest,*	⏑ ⏑ –
	8.	तगण	त	ऽऽ।	*Antibacchic,*	– – ⏑

a. The *longus* is in Hindí named *guru,* 'heavy', (also called *háru,*) and the *brevis, laghu,* 'light', (also called *meru*).

b. The eight varieties of trisyllabic feet are often collectively termed **गण** *gaṇ, par excellence.*

c. It is important to note that in Hindí works on prosody, the symbolic letters are always used to denote the feet. Thus **भजन** would denote the three feet, **भगण, जगण, नगण**; **सरम, सगण, रगण, मगन**, etc., etc.

11. Polysyllabic feet are chiefly used in *Játi Chhand* (*Vid. infra*). They are formed by various combinations of the above three kinds; and have no specific names.

12. Hindí verse (**छन्द**) is of two classes; *viz.*, **वृत्त छन्द** *Vritt Chhand,* and **जाति छन्द**, *Játi Chhand.*

13. I. That is called *Vritt Chhand* which is regulated by the number of syllables (**वरण**) in each *charan* or metrical line. It is therefore also called *Varaṇ Chhand.*

II. That is called *Játi Chhand* which is measured by the number of *mátras* or metrical instants in each line.

I. *Of Vritt Chhand.*

14. In *Vritt Chhand* each verse consists of four metrical lines (*charan* or *pád*). *Vritt Chhand* is further distinguished as of three

dent is familiar with them, he will be quite unable to read intelligently the simplest page of any native work on this important subject.

Orders, *viz.*; (1) **सम** *sama*, 'even'; **अर्द्धसम** *arddhasama*, 'half-even'; (3) **विषम** *vishama*, 'uneven'. These are distinguished as follows:

(1) In *Sam Vritt* each *charan* has an *equal* number of syllables.

(2) In *Arddhasama Vritt*, the first and third *charans* have an equal number of syllables, and also the *second* and *fourth*.

(3) In *Vishama Vritt* each *charan* has a different number of syllables.

N. B. Although *Vritt Chhand* is measured by the number of syllables in each *charan*, yet in most metres of this class these syllables are not taken indifferently, but in each variety are regulated by a certain sequence of *feet*, as in Latin and Greek verse.

15. Native prosodians divide verse of the 1st Order (*Sama Vritt*) of the First Class, into twenty six *Genera*, according to the number of syllalbes in each of the four *charans*. Each of these *genera* has its own specific name, as given below. Thus a verse of this class having three syllables in each *charan*, would belong to the 3rd Genus, named **मध्या** *Madhyá*; one of fifteen syllables, to the 15th Genus, named **अति शर्करी** *Atisharkarí*, etc., etc.

16. Under each of the above genera, again, are contained as many *Species*, as combinations of long and short syllables are possible with any given number of syllables. Thus the 2nd Genus comprehends four species, as follows, (1) _ _; (2) ⏑ ⏑; (3) ⏑ _; (4) _ ⏑: and the 3rd Genus, comprehends eight possible species; *viz.*, (1) _ _ _; (2) ⏑ ⏑ ⏑; (3) _ ⏑ ⏑; (4) ⏑ _ _; (5) ⏑ _ ⏑; (6) _ ⏑ _; (7) ⏑ ⏑ _; (8) _ _ ⏑.

Rem. It is plain that in metres of a large number of syllables the number of possible combinations must be very great. Native prosodians give ingenious rules for determining the possible varieties under each genus, the place of any specified variety in the *prastár*, (*udisht*,) or, the place in the *prastár* being given, to determine the metre of any required species (*nasht*.) But these matters seem to be of no practical importance, and we may wisely refer to native authors the student who is curious in such matters.

17. All *Sama Vritt* metres containing more than twenty six syllables are classified under a 27th Genus named **दण्डक** *Dandak*; which is fancifully said to comprehend 999 varieties.

18. Finally, it should be observed that in *Sama* metres the 2nd *charan* must rhyme with the 1st, and the 4th with the 3rd.

19. The following are examples of the most common metres under each genus. As the 3rd and 4th *charans* are exactly like the 1st and 2nd, for lack of space, the first two *charans* only have been given in the examples after page 7.

Class I. वरण छंद or वृत्त छंद.

Order I. समवृत्त

Species..	*Feet in each charan.*	*Examples.*

Genus I. उक्था.

श्री	ग	जै ॥ है ॥ श्री ॥ की ॥

Genus II. अत्युक्था.

काम	गग	दाता ॥ लाता ॥ कोई ॥ सोई ॥
मधु	लल	तिय ॥ जिय ॥ बधु ॥ मधु ॥
मही	लग	रमा ॥ समा ॥ नही ॥ मही ॥
सारु	गल	रैनि ॥ नैनि ॥ चारु ॥ सारु ॥

Genus III. मध्या.

ताली (नारी)	म	है स्वामी ॥ हौं कामी ॥ तू दाता ॥ है त्राता ॥
कमल	न	चरन ॥ वरन ॥ अमल ॥ कमल ॥
मंदर	भ	धावत ॥ ल्यावत ॥ चंदर ॥ मंदर ॥
शशी	य	भवानी ॥ सुवानी ॥ सुने जो ॥ कहे सो ॥
नरिंद	ज	सम्हारु ॥ सवारु ॥ परिंद ॥ नरिंद ॥
मृगी or प्रिया	र	है खरो ॥ पत्थरो ॥ तो हिया ॥ री प्रिया ॥
रमण	स	धरनी ॥ वरनी ॥ रमनी ॥ रमनी ॥
पंचाल	त	नाचन्त ॥ गावन्त ॥ दैताल ॥ पंचाल ॥

Genus IV. प्रतिष्ठा.

कन्या or तोर्न्नो	मग	हे कर्त्तारा ॥ मेरे भारा ॥ तूही टालै ॥ मोही पालै ॥
समुद्री or कला	भग	भामिनि जो ॥ कामिनि सो ॥ हानि करे ॥ प्रान हरे ॥
मुद्रा	यल	भजै राम ॥ सरै काम ॥ न कापाहि ॥ न मुद्राहि ॥
कुमारिका	जग	करो कृपा ॥ दयामया ॥ न छोड़िये ॥ न मारिये ॥
राम	सग	जग माहीं ॥ सुख नाहीं ॥ तजि कामै ॥ भजै रामै ॥
वुद्धि	जल	भ्रमै तजि ॥ प्रभू-भजि ॥ टरैं दुख ॥ मिले सुख ॥
धारी or वार	रल	नाम तोर ॥ मुक्ति मोर ॥ मोर भार ॥ तू उतार ॥
वीर	सल	हरु पीर ॥ अरु भीर ॥ वरवीर ॥ रघुवीर ॥

Genus V. सुप्रतिष्ठा.

सम्मोहा	मगग	कांधा की वानी ॥ राधा जू मानी ॥ मानी तो मानी ॥ मेरी का हानी ॥
जमक	नलल	श्रुति कहहि ॥ हरिजनहि ॥ कुवत नहि ॥ जमक वहि ॥
हंसी or पंक्ति	भगग	तारक ईसा ॥ देत असीसा ॥ मारत द्रोही ॥ पालत मोही ॥
विष्णु	भलल	दास जगत ॥ झूठ लगत ॥ याहि तजहि ॥ योशु भजहि ॥
विलास	जगग	कृपा अपानो ॥ मुही दिखानो ॥ कुचाल म्हारो ॥ तुही सुधारो ॥
प्रिया	सलग	करहू दया ॥ करुणामया ॥ मनरंजना ॥ दुखभंजना ॥
हारित	तगग	तो मानु भारी ॥ ठाने पियारी ॥ सैते सुखारी ॥ होती हमारी ॥

Species.	*Feet in each charan.*	*Examples.*
		GENUS VI. गायत्री.
शेषराज	मम	क्यों रे जाने देा तेा ॥ राधा माधेा हेातेा ॥
सेामकुल	मम	क्यों रे मानत है ॥ आली जानत है ॥
शशिभृता	नम	कहत राधा जू ॥ सुनहु कांधा जू ॥
शशिवदना	नय	शरण तिहारी ॥ चरण निहारी ॥
कामलता	भय	भावत न तेारी ॥ बात सुनि गेारी ॥
मालती	जज	करेा मत मान ॥ तजेा यह बान ॥
विमेाहा	रर	जाउंगी जान ले ॥ स्याम है मान ले ॥
तिलक	सस	प्रभु के चरणा ॥ जग के शरणा ॥
तनुमध्या	तय	देखेा कवि भारी ॥ सेाहै अति सारी ॥
वसुमति	तस	आई शुभ घरी ॥ जन्मे प्रभु हरी ॥
		GENUS VII. उष्णिक.
सुभग	मभग	मानेा मानेा हिय से ॥ जानेा जानेा जिय से ॥
मधुमति	ननग	जग जनम लियेा ॥ नहि भजन कियेा ॥
शेषरूप	भभग	मारग है भ्रमणा ॥ क्यों न भजेा चरणा ॥
कुमारललिता	जसग	कहां लगि तिहारी ॥ करेा प्रभु विचारी ॥
भभानिका	रयग	स्याम आज आए हेा ॥ ग्वाल बाल धाए हेा ॥
सामानिका	रजग	भक्ति मुक्ति बुद्धिदा ॥ ज्ञान देहु सारदा ॥
हंसमाला	सरग	अब की कलेाल ही ॥ तब की भई सही ॥
चूड़ामणि	तभग	जाना हमें अब है ॥ लेखा उहां सब है ॥
		GENUS VIII. अनुष्टुप.
हंसरुत	मनगग	देखेा आवत विहारी ॥ कैसेा देखत निहारी ॥
स्यंजा	मभगग	जानी जानी मथुराई ॥ देखी देखी चतुराई ॥
तुंगा	ननगग	चरण शरण तेरे ॥ रहत न मन मेरे ॥
विद्युल्माला	भमगग	आवत देखेा री प्यारी ॥ लावत माला औ सारी ॥
चित्रपदा	भभगग	मानत क्यों न कंधाई ॥ आवत है नियराई ॥
नारच	भरलग	क्यों प्रभु छेाड़तेा मुझे ॥ क्यों रिसि भावतेा तुझे ॥
माणवक	भतलग	प्रीति करेा तू सब से ॥ भक्ति करेा तेा सब से ॥
प्रमाणिक	जरलग	परेश तेाहि मानिके ॥ नमेां सुचित्त ठानिके ॥
मल्लिका	रजगल	जान देहु मेाहि आज ॥ लाय देउंगी बियाज ॥
		GENUS IX. बृहती.
तेामर	सजज	प्रभु यीसु है प्रिय नाथ ॥ जग में रहेा मम साथ ॥
मणिबंध	भमस	चेत करेा प्यारे अबही ॥ बेगि तजेा साधेा सबही ॥

Species.	*Feet in each charan.*	*Examples.*
रूपमाली	ममम	मानो मानो मानो री प्यारी ॥ जानो जानो जानो री सारी ॥
सारंगिक	नयस	भजन करो तू हिय में ॥ मद न करो हो जिय में ॥

GENUS X. पंक्ति.

मत्ता	मभसग	देखो देखो कहन न मानो ॥ आवो आवो हम नहि जानो ॥
मनोरमा	नरजग	धरहु जेहि हेतु साधना ॥ करहु तेहि हेतु याचना ॥
हंसी	मभनग	देखो देखो यसमति चली ॥ पीछे पीछे सब सखि भली ॥

GENUS XI. त्रिष्टुप्.

भ्रमरविलसिता मभनलग बंशी की शब्द सुनि सब चली ॥ गोपी गोपी सब निकरि मिली ॥
मालती ३म+गग कांधा की वानी राधा सांची जानी ॥ जानी तो जानी मेरी नाहीहानी ॥
रथोद्धता रनरलग पूछि लेहु अब राधिका अली ॥ स्याम आवत चलो चलो भली ॥
इन्द्रवज्रा ततजगग राधे तिहारी अब तोरि डारो ॥ माला विथारी वह आज रारी ॥
चपला भभजलग कुंजन में सखि अबै चलियो ॥ बेणु बजावत जहां चलियो ॥
दोधक भभभगग आवत आज निहाल विहारी ॥ देखत साज निकारि सुधारी ॥

GENUS XII. जगती.

जगधरमाला	मभसम	आली राधे करत विहारी रारी ॥ देखो २ सब सखि देतो गारी ॥
तोटक	ससस	भुजदंड प्रचंड प्रताप बलं ॥ खलवृंद निकंद महाकुशलं ॥
प्रभा	ननरर	भजन करहु आज साधो तजो ॥ रहहु मगन साथ प्यारे सजो ॥
प्रियंवदा	नभजर	तिय सरोजनयनी प्रयंवदा ॥ रहति सो नयन में अली सदा ॥
भजंग प्रयात	४य	चलो आज देखो भले कांध आयो ॥ लसे मोर पंखी कुंडोलो सुहायो ॥
मोदक	४भ	देखहु आज रमापति आवत ॥ बालन को सब खेल सिखावत ॥
मेनावली	४त	प्यारी तजो मान आवो करो गार ॥ आली धरो ध्यान पावो बड़ो दान ॥

GENUS XIII. अतिजगती.

एकावली	भनजजल	देखहु समय निहाल भजो अब ॥ तारक शरण निहारत जो सब ॥
कलिहंस	सजससग	अब देहु कांध सब चीज हमारी ॥ हम लीन नाहि वह वेणु तुमारी ॥
प्रभावती	तभसजग	कैसो सुप्रात सवन को बिसारनो ॥ देखो न भावत नर को बिचारनो ॥
मंजुभाषिणी	सजसजग	तव की तुमैं मुरलिया दई दई ॥ अब ही कहा करहुगे लई लई ॥
माया	मतयसग	देखो २ जात कंधा ई वृज में रे ॥ छोड़ो छोड़ो तो चतुराई मग में रे ॥

GENUS XIV. शर्करी.

अपराजिता	ननरसलग	चरण शरण कहि कारण त्यागिहौ ॥
		जग जनमत सोइ मारन भागिहौ ॥
इंदुवदना	भजसनगग	भक्ति बिनु युक्त नर नाहक पधारी ॥
		शक्ति नहि भक्ति बिनु ज्ञान नाहिं भारी ॥

Species.	*Feet in each charan.*	*Examples.*
वसंततिलक	तभजजगगग	मानो सखो कहत स्याम चलो चलो री ॥ देखो चलो वचन मान गली गली री ॥

GENUS XV. अतिशर्करी.

चंद्रलेखा	मरमयय	देखो देखो हमारी बानी सखी ने न मानो ॥ जाओ जाओ कुमारी राधा करी वेदमानी ॥
भमरावली	ससससस	रघुनाथ रमापति देहु हमें शरणा ॥ सब छाड़ि गहें मधुसूदन के चरणा ॥
मालती	ननमयय	करहु अब विहारी नाथ मेरी विचारी ॥ सुनहु मम मुरारी पाप सारो बिसारी ॥

GENUS XVI. अष्टि.

चंचला	रजरजरल	छोड़ि देहु मोहि कांध बार बार मैं पुकारि ॥ जायके कहौं अवश्य कंस राज से विचारि ॥
नाराच	जरजरजग	गली गली छिपी फिरै लला अली नहीं मिली ॥ रहो रहो इहां सखो कहां गयो भली छली ॥
वाणिनी	नजभजरग	चलत निहारि माधव तिहारि बात मानी ॥ समुझ गईं सबै कहत आज नाहिं जानी ॥

GENUS XVII. अत्यष्टि.

पृथ्वी	जमजमयलग	चलो सकल गोपिका लखन आज आई अली ॥ करो जवन काम छोड़ि सब साथ आओ चली ॥
मंदाक्रांता	ममननतगग	ब्रह्मा ध्यावैं चरण दिन राती कहां का बिचारी ॥ ध्यावैं जा के पद कमल योगी यती सेा पुरारी ॥
मोहन	यरमरमलग	पुकारी टेरिकै सबरी खाइले नहिं बाघ है ॥ बिगारेा काम को जब सेां मारने अब जात है ॥
हरिणी	नसमरसलग	करहु अब स्वामी दीनानाथ मारग शोधिये ॥ तजहु अब मेा कौं नाहीं प्राणनाथ सुहेरिये ॥

GENUS XVIII. धृति.

खर्चरी	रसजजभर	फाग खेलत आज माधव बाग में सब साथ ले ॥ गोपिका सब रंग छोड़त कुंकुमा गुरु हाथ ले ॥

Species.	*Feet in each charan.*	*Examples.*
नाराच	ननररर	करहु कवन मैं बिहारी मुरारी बुराई कहो ॥ कहहु तुम सप्रेम मेरी सदा लों भलाई चहो ॥
मंजीरा	ममभमसम	सोहै कैसो राधा माधव आली आवत टेरो टेरो ॥ आगे आगे कांधा भूमत पीछे राजकुमारो मेरो ॥

Genus XIX. अतिधृति.

शार्दूलविक्रीड़ित, भूलना	मसजसततग सजजभरसलं	रानी श्री यसुदा पुकारत अरी राधा कहां तू गई ॥ राधा हेरत कुंज में सुनु अली काहू न वा को लखी ॥ करुणानिधान कृपाल माधव देखिये मम रीत ॥ जग जीवना लखि पाद पंकज सेइ गावत गीत ॥

Genus XX. कृति.

गीत	सजजभरसलग	जग क्षेम कारण भक्तपालन साधु वृंद सदा रमैं ॥ प्रभु देहिंगे अब क्षेम मारग भक्ति मुक्ति सुधी हमैं ॥

Genus XXI. प्रकृति.

खगधरा	मरभनययय	देखो देखो सखी जावत अब असुरारी यशोदा विहारी ॥ जाने दे तू न मानै अब कहन हमारी भई तू दुलारी ॥

Genus XXII. आकृति.

मदिरा	भभभभभभभग	झूमक भूमि झुमावत कंकण घूमि घुमावत आज सखी ॥ वीण बजावत टेरि पुकारत भाव बुझावत साल लखी ॥
हंसी	ममतननननसग	जा के जी में जोई भावै करत अवर मन अति अकुलाई ॥ भावै जी में नाहीं वा को करत नर सुपथ मन बिसराई ॥

Genus XXIII. विकृति.

कालिका	रनरनरनरलग	देखिये छिपत कुंज में लखत राधिका न पथ में अभी रही ॥ देखिकै भजत साथ छोड़ि मग में खड़ी कहत घूमिके गही ॥

Species.	*Feet in each charan.*	*Examples.*
मालती	७भ + गग	नाहक रारि करो ब्रज मोहन नाहक गागरि तू अब तोड़ी ॥ नाहक मारग रोकत चंचल नाहक तूं दधि भाजन फोड़ी ॥
ललित	नजभजभजभलग	करहु कृपा सदा प्रभु सहाय आप अब हौ अपान जन के ॥ तजहु नहीं अनाथ जन को सनाथ करिये पुकार मन के ॥

Genus XXIV. सत्कृति or संकृति,

दुरमिला or मधवी	दस	कबहूं यह बात न मानत री सखि मैं उपकारक आज भई ॥ समुझावत हौं अब मानु अली लखि हाल भली बिसराय दई ॥

Genus XXV. अतिकृति or अभिकृति.

चारु	दभ + ग	कुंजन से अब माधव आवत बालन को सब खेल दिखावत री ॥ मारग में सब भूमि झुमावत ताल मृदंग बजाय नचावत री ॥
सुन्दरी	दस + ग	बिनु पंकज सोह तडाग नहीं बिनु चंद्र निशा जिमि भावत नाहीं ॥ बिनु पंडित ग्रंथ प्रकाश नहीं तिमि ज्ञान नहीं सब धूरि मिलाहीं ॥

Genus XXVI. उत्कृति.

किशोर	दस + लल	समुझावहु आज अली यदुराजकुमार नहीं वह मानत बातन ॥ अब फेरि बुलाय कहो ब्रजभामिनि तोहि बताय दई हम साधन ॥
विलास	दभ + लल	साधहु काज हमार महा प्रभु मांगत हौं कर जोरि सदा गति सत ॥ मानहु मोर कहावत तारक देहु हमें अब भक्ति सुधी विलसत ॥

Genus XXVII. दण्डक.

महीधर	४(जर) + जग	कहा करौं अली गई भली भई नहीं लई चली गई कहा भई अरी अली ॥ मना कियो नहीतवैरही बड़ीखुसीहंसीसुनादियोजबैभई दुखी चली ॥
शंख	नन + १४ र	चरण शरण हौं सदा ताहि के जो दयासिंधु गोपाल गोविंद दामोदरो विष्णु जू माधवो स्याम जू औ स्वभू सर्वदा सर्ण है दास को ॥ सदय हृदय है हमें पालिहै आपनो जानिकै सोइ विश्वेश विश्वं भरो विष्णुं जू राधवो राम जू औ प्रभू दुःख हा हर्ण है त्रास को ॥

20. The following, among other metres of this Genus, are classified in the *Pingaládarsha* as कवित्त छंद.

घनाक्षरी छंद has 31 syllables, but the feet are left optional. The pause falls upon the 8th, 16th and 24th syllables. The last two or three syllables of each line must rhyme.

कबहू तो नाथ मेरी सुधि न लई है तुम अबहूं तो आप कीजै दृष्टि अब जानिकै ॥
बिनती तो दीननाथ सुनहु अब यांचना रहहु मन में सदा मेरी बात मानिकै ॥

रूपकघनाक्षरी छंद has 32 syllables, with pause at the 8th, 16th and 24th syllables. The feet are optional.

मनाये से न मानेंगी बुलाये से न बोलेंगी देखाये से न देखेंगी सखी आज ठानी यही ॥
कहां लों सहीं रोज की रार अरी अली देखु भयो जो भयो जानिकै रही हार मानी सही ॥

Class I, Order II. अर्द्धसम वृत्त *Arddhasama Vritt.*

21. No division of this Order into genera and species is practicable. As in *Sama Vritt* metres, the 1st *charan* rhymes with the 2nd, and the 3rd with the 4th. In the following examples, only the 1st and 2nd *charans* are given; the 3rd and 4th *charans* contain, respectively, the same feet as the 1st and 2nd.

पुष्पितागा छंद.

Scheme. { 1st and 3rd *charans*, नजरयग.
2nd and 4th ,, नजजरग.

फिरि फिरि भ्रमिकै कहै नही वेली ॥ विधि यह कौन प्रकार की चंबेली ॥

द्रुतमध्या छंद.

Scheme. { 1st and 3rd *charans*, भभभगग.
2nd and 4th ,, नजजयग.

कौतुक आजु कियौ वनमाली ॥ जल बिच कूदि पड़ो सुनियो आली ॥

बेगवती छंद.

Scheme. { 1st and 3rd *charans*, ससगग.
2nd and 4th ,, भभभगग.

सिगरो तन स्वेद सनो है ॥ तो डर आवत बेगवती है ॥

हरिणलुप्त छंद.

Scheme. { 1st and 3rd *charans*, सससलग.
2nd and 4th ,, नभभर.

बृज की बनिता लखि पाइहैं ॥ इकहि को इकईस लगाइहैं ॥

हीरा छंद.

Scheme. { 1st and 3rd *charans*, ननजरग.
2nd and 4th ,, नजजरग.

सुनहु कहन हमार राधिका जी ॥ चलहु जहां वह आज वेणु बाजी ॥

Class I, Order III. विषम वृत्त *Vishama Vritt.*

22. In this order, each of the four *charans* is formed on a separate scheme. Like Order II, it admits of no subdivision into genera and species. The following are examples of the more common metres.

अमृतधारा छंद.

1st	*ch.*	३न+य	रघुपति चरणन चित लाई ॥
2nd	,,	४न+सग	अब तजहु सकल विषयन तुम भाई ॥
3rd	,,	६न+गग	जगत जनमि कुछ सुफल करत नहि अघ कीन्हो ॥
4th	,,	२न+गग	जनम नहक लीन्हो ॥

ललिता छंद.

1st	*ch.*	सजसल	करुणानिधान रघुराउ ॥
2nd	,,	नसजग	शरण अब नाथ मैं भई ॥
3rd	,,	ननसस	सकल विषय तजि चित्त दई ॥
4th	,,	२(सज)+ग	महिमा अपार हम जानि ना लई ॥

प्रवर्द्धमान छंद.

1st	*ch.*	मसजभगग	मेरी जाति अहीर है अली कि न जानो ॥
2nd	,,	सनजरग	चलना पड़त अरी अली न मानो ॥
3rd	,,	२(ननस)	रहत मगन निसु बासर करत न करनो ॥
4th	,,	३न+जय	चितवत नहि अब सखि हे मन मानो ॥

सौरभ छंद.

1st	*ch.*	सजसल	करुणा निधान रघुबंश ॥
2nd	,,	नसजग	तिलक हरि दीन नाथ हो ॥

3rd *ch.* रनभग देहु मोहि पद भक्ति सदा ॥
4th „ २(सज)+ग हित जानि मोर बिसराय पाप हो ॥

Class II. जाति छंद *Játi Chhand.*

Order I. गण छंद *Gaṇa Chhand.*

23. *Játi Chhand* has already been defined in 13, II, of this chapter. It is divided by native writers into *Gaṇa Chhand* and *Mátra Chhand.*

24. In *Gaṇa Chhand* the verse is commonly measured by the number of instants in each line; but the order of feet in each line, within certain limits, is fixed and invariable. In *Mátra Chhand* the order of feet is for the most part left to the option of the composer.

a. This distinction between *Gaṇa Chhand* and *Mátra Chhand,* as laid down by native prosodians, cannot, however, be rigidly maintained. In many metres classified as *Mátra Chhand,* certain requisitions and restrictions are made as to the nature of the feet employed, and on the other hand, in some *Gaṇa Chhand* metres, many of the feet are left to the option of the writer.

25. Native writers have divided *Gaṇa Chhand* into six species, explanations and examples of which are given below. Each of these species, again, comprehends many varieties according to the succession of feet in the line. A few illustrations are given under each species.

26. The 1st and most popular species of *Gaṇa Chhand,* is termed *Áryyá, Gáthá,* or *Gáhá Chhand.* In all *Áryyá* metres each verse consists of two lines (*dal*), the 1st of which contains 30, and the 2nd, 27 *mátras.* Each line must contain 7½ feet, each of which, again, must contain 4 instants, except the 6th of the 2nd line, which has only one instant. A *jagan* (⏑ – ⏑) or a polysyllabic foot, is required in the 6th place in the 1st line; but *jagans* are prohibited in the odd feet of the 2nd line. The cæsural pause falls after the 3rd foot or 12th instant of each line.

27. The following is an example of that variety of *Áryyádi* metres which is known, *par excellence,* as आर्य्या or गाहा.

1 2 3 4 5 6 7 ½
भ+नल+स । नल+गग+ज+भ+ग = 30 instants.
गग+भ+भ । गग+स+ल+नल+ग = 27 instants.
आज चलहु सब मथुरा रहत जहां दीनबंधु आप अली ॥
माधो को बंधवावन चाहो चलतो कस नहिं लली ॥

28. **चपला छंद** must have a *jagan* in the 2nd and 4th places each line.

स+ज+स+ज+स+नल+गग+ग = 30.
भ+ज+स+ज+नल+ल+स +ग = 27.

करुणानिधान जगनाथ जान अब मोहि शरण तेरी है ॥
देखहु कृपा नयन से निहारि धरत सबन अरी है ॥

29. The 2nd species of *Gaṇa Chhand* is called (from its chief variety) **गीति छंद** *Gíti Chhand.* The principal variety differs from all metres of the 1st species in that *both* lines contain 30 instants. The 6th foot must be a *jagan,* as in the 1st line of *Áryyá Chhand.* The other general laws of the verse are the same as in *Áryyá Chhand.* (*Vid.* §26, *supra.*)

गीति छंद.

गग+गग+गग । भ+स+ज+स+ग = 30 instants.
गग+स +भ । नल+स+ज+गग+ग = 30 instants.

राधो माधो मेरी बात सुनहु साथ त्यागि मति जाओ ॥
मानो हमरो सत्यहि डर नहिं यह जानि बूझि तूं आओ ॥

30. **उपगीति छंद** contains in each line 27 instants, and follows in both lines the rules laid down for the 2nd line in *Áryyá Chhand.*

गग+भ+स । स+स+ल+गग+ग = 27 instants.
नल+स+स । नल+गग+ल+स+ग = 27 instants.

आवो आज चलहु कुंजन में सबरी अहो आली ॥
चलत फिरत ढूंढत हैं बिच बिच में सोह बनमाली ॥

31. **उद्गीति छंद** is the exact reverse of *Áryyá Chhand,* having 27 instants in the 1st, and 30 instants in the 2nd line. The same laws regulate the long and short lines as in *Áryyá* metres.

गग+भ+नल+गग+गग+ल+भ+ग = 27 instants.
गग+गग+स+भ+स+ज+भ+ग = 30 instants.

माधो आज चलहु तुम मानो मानो कहो हमरी ॥
हूहै वा कौ अब की नाशन शुभ कीर्त्ति फैलिहै तुमरी ॥

32. **आर्य्यागीति छंद** differs from *Áryyá Chhand* in that it adds one half foot to each line, making two lines of 8 feet each, instead of 7½. The 1st line therefore contains 32, the 2nd, 29 instants. The other rules for each line are the same as those already given. (§ 26, *supra.*)

गग+गग+स । भ+स+त+गग+गग = 32 instants.
नल+नल+नल । नल+गग+ल+नल+गग = 29 instants.

मेरे प्यारे कहना मानहु अबकी नहीं बिसारो मो कौं ॥
चरण शरण हम तजत न निसु दिन ध्याऊं कवन विधि तो कौं ॥

33. The various metres in *Gaṇa Chhand* classified by some as *Baitáliyádi, Shikhádi, Vaktrádi* and *Achaladhrityádi*, differ widely from the above *Aryyá* metres. A few examples are given under each head.

34. The *Baitáliyádi* metres all consist of two lines, each containing six feet, and subdivided into two *charans* of three feet each. The number of instants varies from 28 to 32 in each line. The following are the most common varieties.

35. **बैतालीय छंद.** Two lines of 30 instants each, as follows: 6+र+लग+8+र+लग. The combination of long and short syllables in the polysyllabic feet, (the 1st and 4th,) is optional. Pause at the 14th instant.

मधु सूदन को लखो अली तुम देखो कैसो छिपो गली ॥
अब माधव राधिका अली सबरो जैहैं हो चलो भली ॥

36. **चारुहासिनी छंद** differs from the foregoing in substituting 6 instants for 8 in the 4th foot, making 28 instants in each line. The feet in both halves of each line therefore exactly correspond.

चलो चलो बाल साथ री भलो भलो साज माथ री ॥
लखो लखो जात कांध री कहो कहो सांस बांध री ॥

37. *Shikhádi* metres are characterized by having all the syllables, except the last two, of the same length. The number of instants varies from 28 to 32. The following are the most common varieties.

38. **अनंगक्रीड़ा छंद** has two lines of 32 instants each. In the 1st line all the syllables are long; in the 2nd, all are short. In this metre, therefore, no rhyme is possible. Pause at the 8th syllable of the 1st line, and the 8th and 16th of the 2nd.

आवो आवो जी आवो हो मेरे द्वारे राधा माधो ॥
निसु दिन लखत न कहत अवर कुछ शरण चरण तजि भजत अवर कुछ ॥

39. **अतिरुचिरा छंद** Scheme, २७ल+ग=29 instants in each line. Pause at the 8th, 16th and 24th syllables.

भजहु मन चरण रहहु हरि शरण तजहु सब विषयन रमना ॥
चलहु पथ सुगम करहु तुम जनम सुफल नियर अबहि मरना ॥

40. *Vaktrádi* metres all contain two lines, each of which is divided into two *charans* each of eight syllables. The second, third and fourth syllables must not form a *nagan* (⏑ ⏑ ⏑) or *sagan* (⏑ ⏑ –). The following are the most common varieties.

41. **चपलावक्त्रा छंद** requires, in addition to the above conditions, that the fifth syllable begin a *nagan* (⏑ ⏑ ⏑).

घूमि देखो मगन में कैसो सोहत री आज ॥
कांधा आज मथुर में देहैं री सबरो साज ॥

42. **युग्मविपुला छंद** requires, in addition to the general conditions of *Vaktrádi* metres, that the fifth syllable of the even *charans* begin a *jagan* (⏑ – ⏑).

कहना मानु मेरो री आली चलहु आज हो ॥
मान ले बहुरी राधे देखो कस न साज हो ॥

43. The *Achaladhrityádi* metres consist each of four lines of 16 instants, of which the 1st rhymes with the 2nd, and the 3rd with the 4th. The following varieties may be noted. The 1st and 2nd lines only are given in the examples.

44. **विश्लोक छंद** requires that the 5th instant begin a *jagan* (⏑ – ⏑) or *nagan* (⏑ ⏑ ⏑). The final syllable must be long.

माधो करो सहाय लोक को ॥ साधो सदा सुचेत योग को ॥

45. **चित्रा छंद** requires a short syllable at the 5th, 8th and 9th instants, and a long syllable as final.

आज चलहु पगन विहारो जू ॥ देखहुं अब झलक तिहारो जू ॥

46. **उपचित्रा छंद** requires that the 9th and 10th instant fall on one long syllable, which must be followed by two short.

विना परीक्षा तत्व न प्रगटे ॥ वेष धरे सों नाम नहिं घटे ॥

Class II. जाति छंद *Játi Chhand.*

Order II. मात्रा छंद *Mátrá Chhand.*

47. In *Mátrá Chhand* each *charan* or *dal* is composed of a certain number of instants. Often the charans are again subdivided into feet, each containing, again, a fixed number of *mátrás* or *instants*,

and following each other in an invariable order of succession. But the combination of long and short syllables in the several feet is left, for the most part, to the option of the composer; and the verse is thus regulated, not by any reference to the kind of feet employed, but by the number of instants required for each division of the verse.

a. Thus, *e.g.*, the first foot of the *Dohá* must consist of six instants, but these may be so combined as to form a double tribrach (२ नगण ⏑⏑⏑⏑⏑⏑), or a molussus (मगण ———), or any other feet possible under the conditions.

48. It should be particularly noticed that not only the *total* number of metrical instants in a *charan* or *dal* is fixed, but that also the number of instants in each foot is invariable. Thus the following half *Chaupái*, although containing the 16 instants required by rule, is faulty in the composition of its feet; भिन्न कुम्हार माटी तात. In this, the number of instants in each of the four feet is as follows; 7+3+4+2, whereas it should be, 6+4+4+2.

N. B. Observe that in the above, as in all the schemes given below, each figure denotes a foot or other section of a verse, and indicates also the number of instants which it contains. When any figure is followed by the sign of multiplication, ×, it is to be understood that the foot is to be repeated the number of times which is denoted by the multiplier. Thus (4×3) would denote that a foot of four instants was repeated three times; *i.e.*, 4×3=4+4+4. A comma after any figure will be used to denote the metrical pause; thus, 10,+8,+8,+6=32, is to be interpreted as denoting a line of 32 instants, composed of four *charans*, respectively containing 10, 8, 8, and 6 instants; the cæsural pause falling at the 10th, 18th, and 26th instant.

49. Verse in *Mátrá Chhand* may be conveniently distributed into three divisions; *viz.*, 1*st*, metres consisting of two lines only (द्विपाद); 2*nd*, those consisting of four lines (चतुष्पाद); 3rd, those consisting of more than four lines (चहुपाद).

a. Many metres are reckoned *Dvipád* by some prosodians, and *Chatushpád* by others. But this is a matter of no great practical importance.

50. Hindoo prosodians have enumerated and described a very great variety of metres in *Mátrá Chhand*, as in *Varan Chhand*. But it will suffice to enumerate and illustrate a number of the most common. The metres under each class are arranged according to the number of *mátrás* in each line (*dal*), beginning with the shorter and proceeding to the longer metres.

I. Verse of Two Lines (द्विपाद).

51. **दोहा** or **दोहरा.** This contains two lines, each of 24 instants; each of which is divided into two *charans* and six feet, as follows; 6+4+3, 6+4+1. The last foot (3) in the first *charan* must not be a trochee (_ ⏑); *i.e.*, it must be a tribrach (⏑ ⏑ ⏑) or an iambus (⏑ _). The last syllable of each line must be short.

माला फेरत युग गया गया न मन का फेर ।
कर का मनका छाड़िकै मन का मनका फेर ॥

Rem. This is at present the most popular and common of all metres. It is much used by *Tulsí Dás, Kabír*, and all the most esteemed poets.

52. **सोरठा.** This is simply an inverted *Dohá*; *i.e.*, the 2*nd* and 4*th charans* of the *Dohá*, are made to stand as 1*st* and 3*rd*, and *vice versâ*. The same rules and restrictions as to feet hold as in the *Dohá*; *i.e.*, the final syllable of the short charans must be short; and the last foot of the longer *charans* must not be a trochee. The rhyme is not made at the end of the line, but maintains its original place at the end of the short *charans*. The scheme stands, 6+4+1, 6+4+3. In the following, *Tulsí Dás* has exceptionally rhymed also the longer *charans*.

कुंडइंदुसम देह उमारमन करुनाअयन ।
जाहि दीन पर नेह करो कृपा मर्दनमयन ॥

53. **उल्लाल छंद** contains in each line of two *charans*, 28 instants; the 1st and 3rd *charans*, each have four feet, (4×3)+3=15; and the 2nd and 4th, three feet, 6+4+3=13 instants.

को प्रभु कहे गुन अमित तोर बुद्धि शक्ति प्रेम अपार ।
जब दिवधाम तजि अवतरियो कीन्ह तबहि नर निस्तार ॥

54. **ललित** or **हरिपद छंद** contains in each line 16,+12=28 instants. The last two syllables of each line must be *long*.

कहा मानु अब बात हमारी चलो सखी तू आजू ।
सुनो हाल हम आज तुमारी प्रिया सिधारो काजू ॥

55. **महीधरी** or **हरिगीति छंद** has seven feet in each line; thus, (4×5)+6+2=28 instants. Pause at the 16th instant, secondary pause at the 9th. The last syllable of each *charan* must be long.

बिनु दाम आवत काम जो नित ताहि नहीं भजे नरा ।
जगदीश एकहि छाड़ि सेवत देवगण संशय भरा ॥

56. **चूड़ियाला छंद** differs from the *Dohá* only in that a third *charan* of 5 instants is added to each line. Thus the scheme for each line is, 6+4+3, 6+4+1, +3+2=29.

मैं अब मिलन चहौं सखी जसुमति सुत जहं होय कता बहु ।
झपटि झपटि सब दौरिकै यशुदा नंदन को लखवा बहु ॥

57. **चौपदी छंद** has in each line, 10,+8,+12,=30 instants; the last syllable must be *long*. Pause at the 10th and 18th instants.

अति क्रूर आकार रूप न चीन्हे परम चतुर पद पावे ।
सब देखि जगत में आप भली है बाहर सुमति बतावे ॥

58. **चौबोला छंद** has in each line 30 instants. Pause at the 16th instant. Thus, (4×4),+(4×3)+2=30 instants.

अमर हित बिचारि धरो तनु जो भूपति बलि सो कपट करी ।

Rem. In the *Chhandodípak*, the line is divided thus, (4×3)+3=15, (4×3)+3=15. I have followed the *Pingaládarsh*.

59. **घत्ता** or **घत्तानन्द छंद** has two lines, each of 31 instants; each line has nine feet, with pauses at the 10th and 18th instants, thus, (4×2)+2, 4+4, (4×3)+1.

मोहन मुख आगे अति अनुरागे मैं जुरही मसिकबि निदरि ।
दुख देत सु आली बिनु बन माली घत्ता लहि चूक तन अरि ॥

Verse of Four Lines (चतुष्पाद).

60. Of the various metres enumerated below, a number, as, *e.g.*, the *Tribhangi*, *Durmilá*, *Dandkalá*, *Lílávatí*, *Padmávatí*, *Madanhar*, are reckoned by a few prosodians as verses of two lines (द्विपाद). The second pair is, indeed, in respect of feet, only a repetition of the first pair, and does not rhyme with it, so that the verse is really a compound of two *Dvipád* stanzas. On this account, while following common usage in reckoning these as *Chatushpád*, in many cases I have thought it necessary to give examples only of the first of the two couplets.

61. **गमक छंद** has in each line 5 short syllables.

श्रम सकल । बल बिकल ॥ सुर अमृत । असुर मृत ॥

62. **दीपक छंद** has in each line 10 instants.

तुम रहहु प्रियनाथ । निसु समय मम साथ ॥ जग के सुखदायक । प्रेम करैं लायक ॥

63. The following have each 14 instants in each line, but differ in respect of the metrical pause, and the feet that are permissible.

(1) **गजल छंद,** 7,+7,=14. Last foot must be a trochee.

अब तो हो तु प्रीय सचेत । मग में पड़ि न रहो अचेत ॥
नयन खोलहु शत्रुन समीप । जागत रहो तू सजि दीप ॥

(2) **चम्पक छंद,** 8,+6,=14. Last foot must be a spondee.

मुरली की धुनि सुनि धाईं । सगरी सखियां उठि आईं ॥
मन मोहन की सुनि बानी । रहि रहि सारी मुसुकानी ॥

(3) **बज्र छंद,** 6,+8,=14. First foot, ⏑ ⏑ ⏑; last foot, ⏑ ⏑ –.

रहहु सदा रघुवंश नाथ । करहु कृपा अब आज साथ ॥
जतन करहु अब दीननाथ । धरहु अबै मम कांध हाथ ॥

64. **चोपाई छंद,** 8,+7,=15. Final syllable must be short.

करहु कृपानिधि धर्म्म विकाश । मेरे हिय में ज्ञान प्रकाश ॥
रहहु सदा प्रभु चित में आय । कलिमल राघव पल में जाय ॥

65. The following two contain each 16 instants to the line, but differ in the feet and pauses.

(1) **अडिल्ल** or **अलीला छंद,** 8,+8,=16. No *jagans* (⏑ – ⏑) allowed; the last foot must be a *bhagan* (– ⏑ ⏑). All four lines must rhyme.

अब वह आवत वेणु बजावत । ग्वाल बाल को नाच नचावत ॥
लखु अति राजत छवि वह छावत । झमकि झमकि सब खेल खिलावत ॥

(2) **चौपाई** (also called पादाकुलक and कुलपाई) 6+4+4+2=16. The last foot is commonly, though not invariably, a spondee.

उघरहिं विमल विलोचन ही के । मिटहिं दोष दुख भवरजनी के ॥
सूझहिं रामचरित मनिमानिक । गुप्त प्रगट जो जेहि खानिक ॥

Rem. This metre ranks with the *Dohá* (§ 51, *sup.*) in popularity. A large part of the *Rámáyaṇ* of *Tulsí Dás* is composed in sections very commonly of four *Chaupáis*, alternating with one or two *Dohás*.

66. **हंसगति छंद,** 5+5,+5,+5,=20. Pause at the 10th instant.

यशोदा लाल तूं रारि काहे करो । कहोंगो आज मैं जाय नाहीं टरो ॥
सुनैगो यशोदा बतावैगि तेरो । ढीठ तो भयो है देखियो तु मेरो ॥

67. **रासा छंद,** 12,+9,=21 instants.

करहु कृपा जग स्वामी मेरे साथ हो ॥
रहिहुं सदा अभिलाषी तेरे हाथ हो ॥

68. **लीला छंद,** 11,+11,=22. Last syllable must be long.

धन्य भयों मैं आज हरि के काज आयो ॥
लखो सखी सब साज कस हरि रूप भायो ॥

69. **रोला छंद,** (also called रसावली,) 6,+(4×4)+2,=24. Last syllable must be long; pause at the 11th instant.

रवि छवि देखत घुसत घूघू जहं तहं भागहीं ॥
चक्रवाक लखि अधिक रवि को हिय अनुरागहीं ॥

70. **काव्य छंद,** 6+(4×3)+6,=24; pause at the 11th instant.

माधव आज निहारि जात बालन संग कुंजन ।
देखि देखिके आप चलत मानहु दलगंजन ॥
आवै अब जो आज धरु मिलि री नंदनंदन ।
करत बड़ो अनरीत चलत जिमि सिंधुरविभंजन ॥

71. **दुविया छंद** contains 16,+12,=28 instants.

आयो आज यहां यदुनन्दन लीन्हे कर पट सारी ।
देखु देखु सखि सोहत कैसो मानो घनघट कारो ॥

72. **चौपैया छंद,** 10,+8,+12,=30 instants. Last foot a spondee. Subordinate rhymes fall at the 10th and 18th instant.

तल वितल रसातल गगन भुवन तल सृष्टि जितो जग माहीं ।
पुर ग्राम सुथल मैं कानन जल मैं वाहि रहित कहु नाहीं ॥
पिय मिलहि न रामहि तजि सिय बामहि नहि बचाउ कहुं भागे ।
सुरपति सुन कांचो सब जग नांचो बां चौपैआ लागे ॥

73. **सवाया छंद,** 16,+15,=31 instants. Last foot a trochee.

ऐसो राम नाम को सौदा तोहि न भावत मूढ़ अयान ।
निसि दिन जात मोह बस दौरत करत सबै आज नम सिरान ॥

74. The four following metres have each 32 instants to the line, and differ only in the cæsural pause, and the feet which are permitted.

(1) **त्रिभंगी छंद,** 10,+8,+8,+6,=32. No *jagans* (⏑ – ⏑) allowed. Subordinate rhymes at each pause.

समुझिय जगु जन मैं को फलु मनु मैं हरि सुमिरन मैं दिन भरिये ॥
झिगाड़ो बहुतेरो घेरु घनेरो मेरो तेरो परिहरिये ॥
मोहन बनवारो गिरवर धारो कुंज विहारो पगु धरिये ॥
गोपिन को संगी प्रभु बहुरंगी लाल त्रिभंगी उर धरिये ॥

(2) **पदमावती छंद** differs from the *Tribhangi* only in making two pauses instead of three in each line, thus, 10,+8,+14,=32. But some writers make three pauses, dividing thus, 10,+8,+6,+8,=32. The final syllable must be long. The remaining rules are the same as for the *Tribhangi*.

व्यालिनि सी वेनी लपि कवि सेनी तज तन आसा मोरैं जू।
ससि सों मुष सोभित लपि द्वौ लोभित लावत टकी चकोरैं जू॥
निकसत मुष स्वासैं पाइ सुवासैं संगन छोड़त भोरैं जू।
बाहिर आवत जब पदमावति तब भीर जुरहिं चहुं वोरैं जू॥

(3) **दुरमिला छंद,** 10,+8,+8,+6=32. This differs from the *Tribhangi* only in that the last foot must be a spondee. Secondary rhymes are made in the subordinate divisions of each line.

इक त्रिय वृतधारी पर उपकारी नित गुर आज्ञा अनुसारी।
निरसंचय दाता सब रस ज्ञाता सदा साधु संगति थारी॥

a. The दंडकला छंद differs from this only in requiring an iambus instead of the final spondee.

(4) **लीलावती छंद.** Scheme, 18,+14,=32. This differs from all the preceding in admitting only one cæsural pause.

पीतांबर की चटक मटक भ्रु की लटक कटक अरु कुटल की॥
मुसुकान विलोकन निरखि निरखि के हरषित होय भानुकुल की॥

75. **हिंडोल छंद.** Scheme 10,+10,+10,+10,=40. The last foot must be an iambus; subordinate rhymes may occur at each pause,

प्राण के अपन में नैन में बैन में चित्त अरु कर्ण में सदा बसो जमुना॥
शयन में चलत में कहत में सुनत में खान अरु पान में करो पाप दमुना॥

76. **मदनहर छंद** has in each line 10,+8,+8,+6,+8,=40 instants. The final syllable of each line must be long; but the last three syllables must not form a *ragan* (_ ⏑ _). The first two and last two *charans* rhyme. Subordinate rhymes occur at the cæsural pauses.

सखि लखु युदुराई कवि अधिकाई भाग भलाई जानि परे फल सुकृति फरे।
अतिरूपसदन मुख हेात सबन सुख दास हिये दुख दूरि करे सुख भूरि भरे॥

Verse of more than Four Lines (बहुपाद).

77. **कुण्डलिया छंद.** This is a compound metre of six lines, consisting of a *Dohá*, (§ 51 *sup.*) followed by two *Káryas* (§ 70 *sup.*) The last *charan* of the *Dohá* must be repeated in the beginning of the *Kávya*, and the last two syllables of the *Kávya* must be the same as the first two of the *Dohá*. This metre is much admired. The best examples are in the poem of *Girdhar Ráe*, which is written in this metre.

बीती ताहि विसार दे आगे की सुध लेय ।
जो बनि आवै सहज मैं ताही मैं चित देय ॥
ताही मैं चित देय बात जोही बनि आवै ।
दुरजन हंसे न कोइ चित्त मैं खेद न पावै ॥
कह गिरधर कविराय यहै कर मन परतीती ।
आगे कौं सुख होय समुझ बीती सो बीती ॥

Rem. Sometimes for the *Kávya*, a *Rolá Chhand* (§69 *sup.*) may be substituted. This differs from the *Kávya*, however, only in the division of its feet.

78. **कुण्डै छंद** consists of a *Kávya* (§ 70 *sup.*) and an *Ullál Chhand* (§ 53 *sup.*)

भाल नैन मुख अधर चिबुक तिय तुम विलोकि अति ॥
निर्म्मल चपल प्रसन्न चाल सुभ वृत्ति थकी मति ।
उपमा कह शशि पंज कंज विंबिय गुलाब वर ॥
खंड थान तिथि प्रात पक्क प्रफुलित सुशोभ धर ॥
सादर किशोर सुभ गंध मृदु नव लदास आवत न चित ॥
जु कलंक रहित पुग सरल हित डर गहित पट पद सहित ॥

79. **रसिक छंद** consists of 6 lines, each of 11 instants. The final syllable must be short.

हंसत चखत दधि मुदित ॥ झुकत भजत मुख रुदित ॥
त्रसित तियनि मिलि रहत ॥ रिसियुत विरतिहि गहत ॥
अगनित छवि मुख रसिक ॥ सिसु तवन वरस रसिक ॥

Of metres used in songs (Bhajans).

80. Many of the metres enumerated above, in both *Varan Chhand* and *Mátrá Chhand*, are used in the composition of verse designed to be sung. The only special point to be noted is the custom of continuing the same rhyme throughout all the lines of the *bhajan*. A

whole or half stanza is often repeated as a refrain. Examples are added of common metres.

81. **तोटक सवैया.** Scheme, ८ स+ग. Pause at 4th foot.

जप जोग करे तन साधि मरे नर कोटि उपाय रचे भरमाए ॥
श्रुति चारि पुरान कुरान पढ़े नहिं भेद मिले तन झूठि सताए ॥
गुर पंडित पीर फकीर फिरे बहु भांति क रूप विरूप बनाए ॥ etc.

82. **ध्रुपद गीत** has in each verse 32 short syllables, with pause and rhyme at the 8th, 16th, and 24th.

लह असन बसन गह सरग सदन ।
दह अघ घन बन कह धरम बचन ॥

83. **पूर्वी गीत.** has two lines, of 6+6,+6+4=22 instants, with pause at the 12th; the last two syllables must be long.

काम लहर उठत तुंद क्रोध पवन जोरे ।
लोभ भौर घुमत ठौर मोह सघन घोरे ॥

84. **ललिता गीत.** In each line, 6+6+2,+6+4=24 instants, with pause at the 14th.

भव भय भंजन जनरंजन गंजन सकल हरन ॥
विपति निवारक सुखदायक लायक पड़न चरन ॥

85. **भैरव गीत.** The scheme commonly used to this *Rág*, is as follows; 6+4+4+2,+6+4+2=28 instants, with pause at the 16th instant; the metre is complete in two lines.

भजन करो मन लाई भाई भजन करो मन लाई ।
प्रेम सुधा रस चाखो निरमल रसना रस अपनाई ॥

86. **ठुमरी गीत.** To this is sung a verse of two lines as follows; 6+4+4+2,+4+4+4=28 instants; or 6+4+4+2,+6+4+4+2 =32 instants. Pause, in either, at the 16th instant.

(1) अमरित भोजन छाड़ि विमूढ़े कर नित गरल अहारी ।
कंठहि उतरत तन मन ग्रास्यो कोउ न करे पुकारी ॥

(2) जोति घट गई दीठ नैनन की नाहि सुने स्वर नीके काना ।
सूंघि सके नहि फूलन बासा रसना भूले रस रुचि नाना ॥

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CORRIGENDA ET ADDENDA.

Preface,	page i,	line 6,		for	*Kidárnáth*,	read	*Kedárnáth.*
,,	,, xiii,	,,	22,	,,	*ádarsha*,	,,	*ládarsha.*
Page	3,	,,	2,	of footnote,	for chap. xiv	,,	Supplement.
,,	9,	,,	16,	for	Kamáoní,	,,	Kumáoní.
,,	11,	,,	22, 23,	,,	बुढ़ा,	,,	बूढ़ा.
,,	,,	,,	23,	,,	*buṛhá*,	,,	*búṛhá.*
,,	13,	,,	24,	,,	*sv*,	,,	*sva.*
,,	21,	,,	9,	,,	स्वल्य,	,,	स्वल्प.
,,	22,	,,	2,	,,	तद, चित,	,,	तद्, चित्.
,,	29,	,,	7,	,,	word,	,,	word or root.
,,	31,	,,	7,	,,	part,	,,	participle.
,,	32,	,,	28,	,,	चचुं,	,,	चंचु.
,,	33,	,,	6,	,,	परश्वश,	,,	परश्वस्.
,,	,,	,,	15,	,,	शिङ्घ,	,,	शिंघ्.
,,	,,	,,	16,	,,	परखन,	,,	परखन.
,,	,,	,,	26,	,,	विच्छू,	,,	विच्छू.
,,	34,	,,	12,	,,	घृतः,	,,	घृतं.
,,	,,	,,	14,	,,	उवा,	,,	उवा, द्वयं, etc.
,,	36,	,,	26,	,,	घोड़िआ,	,,	घोडिआ.
,,	41,	,,	16,	,,	पहुचना,	,,	पहुंचना.
,,	43,	,,	3,	,,	मौक्तिका,	,,	मौक्तिकं.
,,	43,	,,	24,	,,	कण्ठिक,	,,	कण्टक.
,,	,,	,,	36,	,,	आत्मन,	,,	आत्मन्.
,,	62,	,,	22,	,,	रुपिया,	,,	रूपिया.
,,	64,	,,	9,	,,	जोरु, *jorúṇ*,	,,	जोरू, *joruṇ.*
,,	,,	,,	28,	,,	माला,	,,	माली.
,,	69,	,,	2, Col. 2,	for	कण्ण,	,,	कण्णे.
,,	84,	,,	1, footnote,*	*et passim*,	for Bhagelkandí,	read	Baghelkhandí.

Page	85,	line	19,	for	sing.,	read	plur.
,,	,,	,,	34,	,,	*áni*,	,,	*ani*.
,,	86,	,,	8,	,,	*putránám*,	,,	*putránám*.
,,	,,	,,	34,	,,	*ṛí*,	,,	*ṛi*.
,,	93.	,,	29,	,,	अदभुत.	,,	अद्भुत.
,,	95,	,,	21,	,,	विंशत्ति,	,,	विंशति.
,,	111,	,,	25,	,,	बढ़ियो,	,,	बढ़ियों.
,,	112,	,,	10,	,,	मे.	,,	में.
,,	115,	,,	27,	,,	देखता,	,,	देखता.
,,	123,	,,	30,	,,	सड्य.	,,	सेंइय.
,,	125,	,,	1,	,,	Bhojpurí,	,,	Bhojpúrí.
,,	127,	,,	12,	Col. 5, for	स,	,,	से.
,,	142,	,,	12,	for	पराई,	,,	पराया.
,,	144,	,,	21,				
,,	,,	,,	23,	,,	पराई,	,,	पराये.
,,	,,	,,	29,	,,	दान्युं,	,,	दीन्युं.
,,	146,	,,	30,	,,	खो,	,,	खो.
,,	149,	,,	6,	,,	*upari*,	,,	*úpárí*.
,,	161,	,,	28,	,,	as,	,,	as attributive.
,,	176,	in 1st plural,		,,	जावे,	,,	जावें.
,,	181,	in *Ind. Perf.*		,,	मैं.	,,	मैं ने.
,,	182,	line	16,	,,	दिखाना,	,,	दिखाना.
,,	184,	,,	5,	,,	'cooked',	,,	or 'cook'ed'.
,,	198,	,,	3,	,,	Bhag.,	,,	Bagh.
,,	262,	,,	33,	,,	(2) औं,	,,	(2) औ.
,,	216,	,,	25,	,,	नहीं,	,,	नहीं.
,,	218,	,,	30,		omit 'as',		
,,	220,	,,	12,	,,	no,	,,	no one.
,,	223,	,,	3,	,,	नृपनिद्यासू,	,,	नृपरनिद्यासू.
,,	231,	,,	9,	,,	जानिले,	,,	जानिले
,,	,,	,,	28,	,,	Bundel.,	,,	Búndelkhand.
,,	236,	,,	2,	Col. 5, for	द्वाओ,	,,	द्वीओ.
,,	238,	,,	20,	3, ,,	मारहैं,	,,	मारिहैं.
,,	241,	,,	15,	5, ,,	मारिलन,	,,	मारिलन्.
,,	242,	,,	19,	omit 'same future passive participle'.			
,,	245,	,,	4,	Table, Col. 2, for *chalasatí*, read *chalasati*.			
,,	264,	,,	7,	for	निर, निस,	read	निर् निस्.

Page	269,	line	11,	for	कट,	read	काट्.
,,	,,	,,	21,	,,	भट्, पट,	,,	भट्, पट्.
,,	273,	,,	5,	,,	प्रम,	,,	प्रेम.
,,	,,	,,	37,	,,	सधो,	,,	सूधो.
,,	275,	,,	34,	,,	क्यांहू,	,,	क्यौंहू.
,,	280,	,,	4,	,,	देखता,	,,	देखता.
,,	281,	,,	29,	,,	*Kritábramá*,	,,	*Kritábramá*.
,,	286,	,,	19,	,,	दूख,	,,	दुख.
,,	291,	,,	14,	,,	मधुमाखियां,	,,	मधुमाखियां.
,,	209,	,,	22,	,,	साधीं,	,,	सीधी.
,,	303,	,,	33,	,,	thee,	,,	thou.
,,	313,	,,	25,	,,	भरतमुख,	,,	भरतमुख.
,,	332,	,,	33,	,,	had,	,,	hués had.
,,	333,	,,	8,	,,	का,	,,	की.
,,	335,	,,	17,	,,	Permissive,	,,	Acquisitive.
,,	4, Supp.	,,	20,	,,	करत,	,,	करता.
,,	6, ,,	,,	3,	,,	*Sam*,	,,	*Sama*.
,,	22, ,,	,,	28,	,,	5, + 5,	,,	5, + 5
,,	23, ,,	,,	6,	,,	घुसत घूघू,	,,	घूघू सकल.
,,	,, ,,	,,	7,	,,	रवि को हिय,	,,	हिय रवि को.
,,	26, ,,	,,	10,	,,	घरम,	,,	धरम.

§ 131. *c*. The origin of *h* in *bhaunhain* as suggested in the text is, I think doubtful. A nom. singular *bhaunh*, for *bhaun*, also exists, to which must be referred the plural *bhaunhain*: *h*, therefore, cannot be merely a euphonic insertion.

§ 273. *Mhe* and *tushme* may preferably be assigned to increased Prakritic themes *asmaka*, *tushmaka*.

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